VOGUE

APRIL 1

Instant Fashion:
48 Ready Dresses
and the
Accessory News
that changes
everything



ADVANCE RETAIL TRADE EDITION

50 CENTS

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Sail into Spring

in American Golfer Sailing Blues® AN AVONDALE FABRIC

Avondale linen-look Dublin Cotton stays trim and shipshape on land or sea. Sanforized*, of course. Pertly tailored by American Golfer for active sports or leisurely cruising. In blue, red, beige, black, pink, brown and jade for smooth sailing all summer.

(Right, and above, right) Sleeveless dress, sizes 10-20, about $10.95

(Above, left) Short-sleeved dress, sizes 10-22, about $9.95

Matching emblem bag, $5.95

The White House, Raphael Weill & Company, San Francisco; Frost Bros., San Antonio; Woodward & Lothrop, Washington, D. C.; The J. L. Hudson Company, Detroit; The Halle Bros. Co., Cleveland; Kreeger's, New Orleans; Meier & Frank Company, Inc., Portland; Joseph Horne Co., Pittsburgh; Byck's, Louisville; The Fair, Fort Worth.

* Residual shrinkage less than 1%

Avondale

Companion Cottons

... in the clothes you buy and for the clothes you sew

Avondale Mills, Inc., Comer Building, Birmingham, Alabama. New York Sales Office, 58 Worth Street, New York 13.



VIRGINIA THOREN

CHRISTIAN DIOR *Cashmeres Made by Lyle and Scott*

International news—the beautiful turning of a sweater into a costume—in the same heavenly dyed-to-match colors. The cashmere couturier sweater designed by that genius Dior—made in the famous town of Hawick, Scotland—paired with a soft stem of a skirt in wool caressed with rabbit hair. This international match—for connoisseurs—in such shades as Dior blue, Dior pink, Dior green or black. Cashmere sweater (also in periwinkle or white) in sizes 34 to 40, $40. The tapered skirt in sizes 10 to 16, $35. Sportswear, Third Floor

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



LILLI ANN DESIGNS FOR YOUNG AND EXCITING WOMEN OF ALL AGES...THIS GLORIOUS FABRIC-OF-FRANCE "BITTERSWEET," A SHIMMERING BLEND OF SILK, MOHAIR AND WORSTED WOVEN FOR THIS COCKTAIL-TO-DAWN COSTUME...DIVINE SHEATH, THE JACKET LONG-BODIED...GREY OR BEIGE WITH AUSTRIAN HAND-CUT RHINESTONE JEWELS...ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, SAN FRANCISCO OR PARIS.



Leombruno-Bodi

Bendel Original printed silk chiffon with the shirred bodice and trailing pouf
that mark a new fashion line. Copper and black . . . two shades of blue
. . . the frothy flutter aptly crisped with a silk taffeta slip. For immediate wear, $250.

Henri Bendel
10 WEST 57
NEW YORK 19 NY



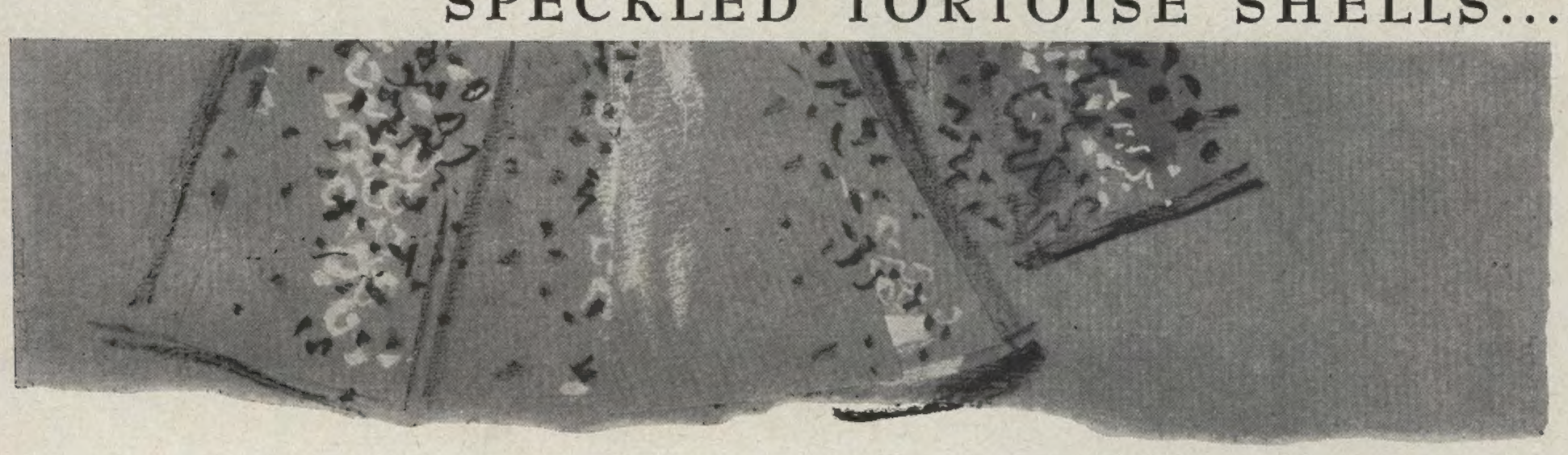
Vogue
April 1, 1955

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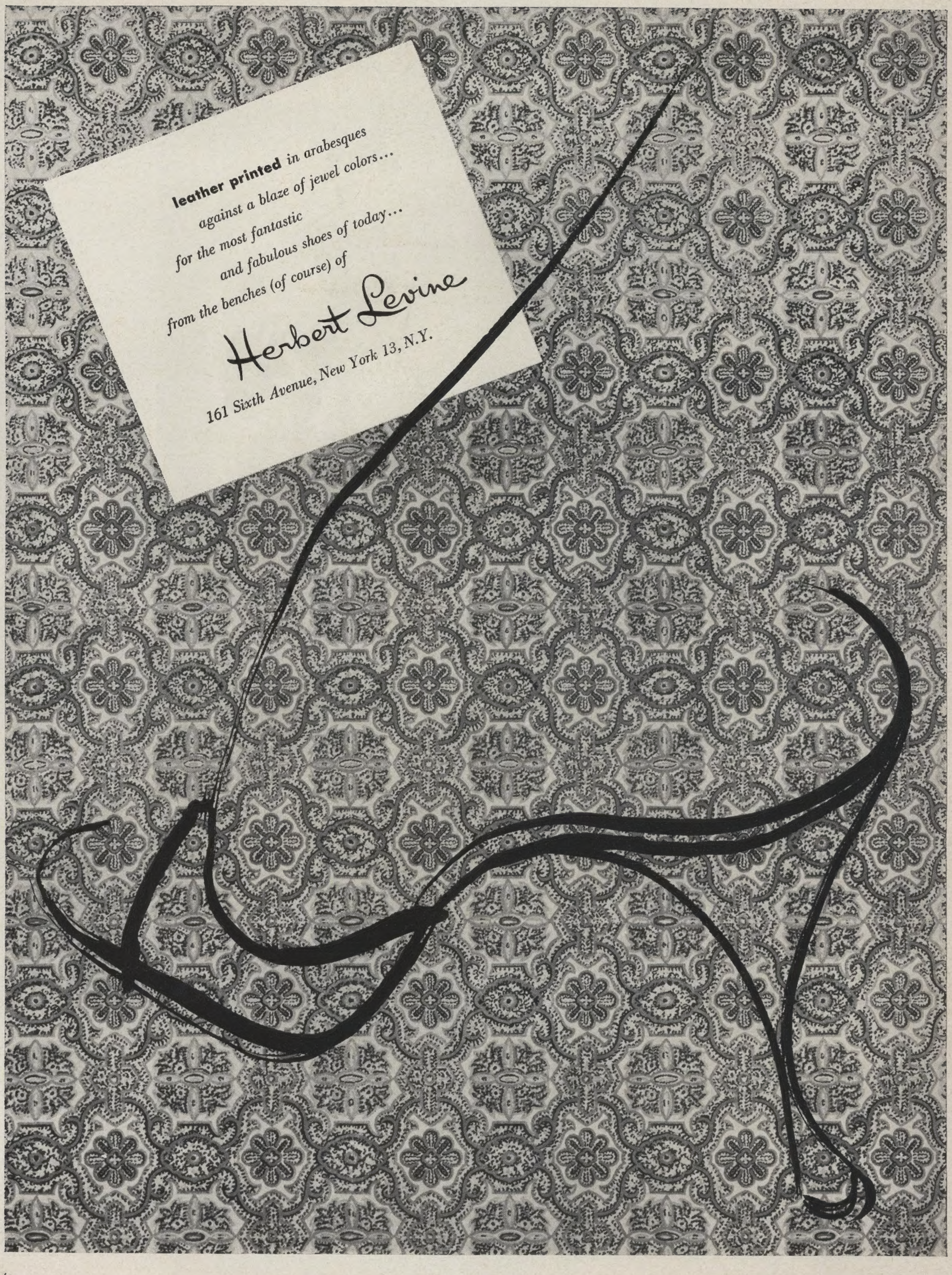
SPECKLED TORTOISE SHELLS...



BONWIT TELLER

a cool new
cotton print, like mottled tortoise in beige and black
or orange and black. Wonderful in a shirt dress, 35.00 Or a scoop neck sleeveless, 29.95
Both by Jamison, misses' sizes

New York White Plains Chicago Cleveland Boston

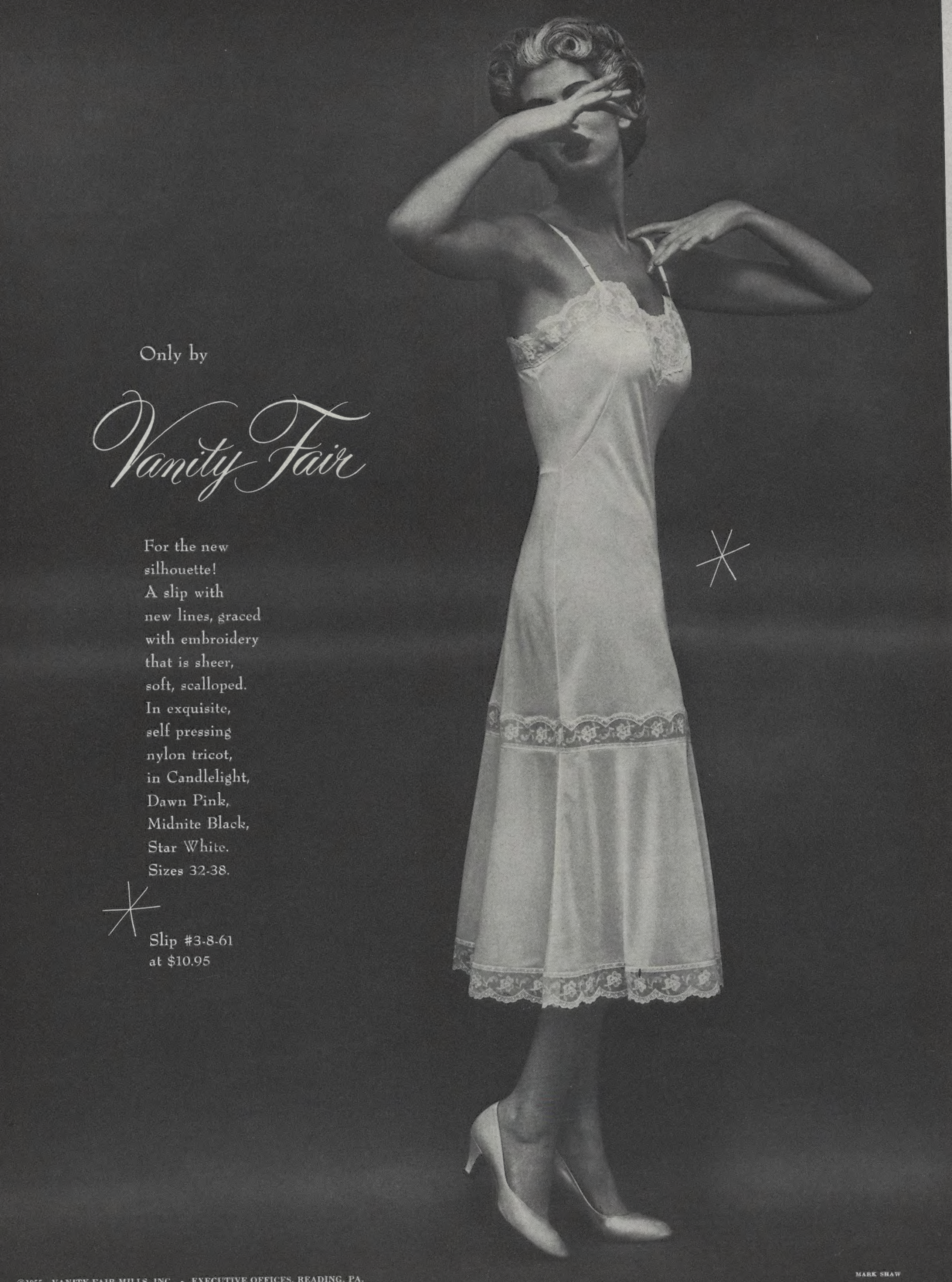

leather printed *in arabesques*
against a blaze of jewel colors...
for the most fantastic
and fabulous shoes of today...
from the benches (of course) of
Herbert Levine
161 Sixth Avenue, New York 13, N.Y.

I. MAGNIN & CO.



We like this look of the tunic silhouette as Traina-Norell does it... in black silk taffeta curving smoothly over an enormously full-skirted dress, high-strapped and sleeveless to solo triumphantly late day. One from our exclusive collection by Traina-Norell.

SAN FRANCISCO • OAKLAND • SACRAMENTO • SEATTLE • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • LA JOLLA



Only by

Vanity Fair

For the new
silhouette!
A slip with
new lines, graced
with embroidery
that is sheer,
soft, scalloped.
In exquisite,
self pressing
nylon tricot,
in Candlelight,
Dawn Pink,
Midnite Black,
Star White.
Sizes 32-38.

Slip #3-8-61
at $10.95

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MARK SHAW

HUTZLER'S



Spring-summer suit

in silk foulard . . . by

Davidow

Ours alone in

Baltimore

jay thorpe
24 WEST 57
NEW YORK



the pearl and the rose

hat designed by Martin Belasco

those lovely tokens of love...
printed and appliquéd on silk shantung,
evoking the very feeling of Spring.
Designed by SYLVAN RICH ...in Black
or Navy with pearls and Pink roses,
Grey with pearls and Yellow roses.
Sizes 8 to 18. 89.95



Hats designed by Martin Belasco

Sylvan Rich

for Martini Designed

Pinpointed with pearls . . .

Maxwell silk shantung freshly frosted
with accent of pearly Pink organza.
Black with Pink pearl
or Navy with Blue pearl.
Sizes 10 to 20. About $70 each.

JAY THORPE, NEW YORK • *BONWIT TELLER*, PHILADELPHIA • *MARSHALL FIELD*, CHICAGO • *I. MAGNIN*, CALIFORNIA AND SEATTLE

See page 174 for additional stores

witness . . .
how lightly the shoe opens
to summer's advances,
how naturally the bow grows out
of the fine
design.

AVAILABLE AT I. MILLER IN NEW YORK AND STORES IN PRINCIPAL CITIES OR WRITE TO I. MILLER & SONS CO., EMPIRE STATE BUILDING, NEW YORK CITY.



Obviously, I. Miller is a ladies' man



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Eloquence

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AS THE ULTIMATE
IN ORNATE SOLID SILVER

LUNT STERLING

LUNT SILVERSMITHS • GREENFIELD, MASSACHUSETTS

Creators of the famous MODERN VICTORIAN *and other exclusive Solid Sterling patterns*

For literature and prices, address Dept. A8

Laird Schober



Laird Schober, sensing the growing architectural influence in fashion, introduces the exotic Pagoda Sandal... nothing more than delicate arrangements of space. Inimitably designed by Grace Powell...about $18

PAGODA SANDAL

Write and we'll tell you where—
Laird Schober Inc., 350 Fifth Avenue, New York 1, N. Y.

exclusively KISLAV

MADE IN FRANCE

luxurious leathers
guaranteed washable

KISLAV DOESKIN*, the rarest, most luxurious glove leather in the world.
Above, superlative fit and workmanship in a completely hand-made glove.
Below, slim P.K. sewn glove with cool eyelet embroidery.

**Doeskin finished lambskin*



the show-off

bare silhouette

sling on half-pint heel

...shows all...never

slips off...

Shoes Illustrated

$8.95

Other styles, $6.95 to $8.95
Higher Denver West

westport®

Westport Division, Brown Shoe Company, St. Louis

Dress by David Crystal



GOWN DESIGNED BY PIERRE BALMAIN EXPRESSLY FOR THE CADILLAC SERIES SIXTY SPECIAL

There are few occasions in a woman's life as gratifying as the arrival of her family's first Cadillac car. Its inspiring beauty, for instance, becomes a source of great pride and pleasure. Its marvelous performance and handling ease introduce her to a new measure of motoring enjoyment. And its extraordinary comfort and safety add to the contentment and peace of mind of every family journey. Of course, the woman who welcomes a new Cadillac into the family in 1955 will be more richly rewarded than ever before—in *all* of these regards. For the car is now far finer in every way—and offers more of everything to make her proud and happy. Why not visit your dealer soon—and see for yourself? You'll be welcome at any time!



Jewelry – Van Cleef and Arpels

Cadillac

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

THE GLORIOUS RAINBOW OF EMBA*

The royal family of Emba Mutation Mink whispers lovely things about your looks, your taste. Among the six bred-for-beauty shades is one that is headily flattering to your particular complexion. To steep you in radiance, the exclusive Emba Desert Gold*—or as a shadowy foil for blondeness, Emba Lutetia*. There is also a divine blue, the exclusive Emba Cerulean* variety ..a pure honey hue, the exclusive Emba Autumn Haze*... the misty grey magic of Emba Argenta*... and the dazzling whitest white, the exclusive Emba Jasmine*. All have special charm. All have enduring natural beauty and unquestioned fashion authority. Look for the Emba stamp on skins. Look for the Emba label in the garment when you buy. Your furrier will be happy to show you the Emba mink of your choice ... the fur that speaks so eloquently of your loveliness.



NATURAL MUTATION MINK

Here are the Emba Mutation Mink Varieties as shown below:

EMBA DESERT GOLD* natural light brown mutation mink

EMBA LUTETIA* natural gunmetal mutation mink

EMBA CERULEAN* natural blue mutation mink

EMBA AUTUMN HAZE* natural brown mutation mink

EMBA ARGENTA* natural grey mutation mink

EMBA JASMINE* natural white mutation mink

Jewels—Cartier Virginia Thoren *Trade-mark Mutation Mink Breeders Association





JEWELRY, DAVID WEBB, INC. DRESS BY ALISON.

Pink Cloud is a heavenly film for your pretty legs. It's a romantic echo for the mauve-pinks and lilac-blues that are about this Spring. And what's more, because it's Berkshire, this heavenly body has Nylace run protection at top and toe.

sheer sheer **BERKSHIRE** STOCKINGS

No loose powder, no pressed powder can give you this look!

Only Revlon 'Lanolité'

'LOVE-PAT'

new all-in-one pressed powder-and-foundation gives you the look you want—glowing, youthful, alive!

Flatters with luminous color as nothing could before! 'Love-Pat' does more for you than face powder! It covers more evenly, never fades to a face-powder pallor, can't spill.

Clings longer! Won't dry skin like most makeups! Non-drying—because it *smooths* your skin with 'Lanolite', Revlon's own skin-softening discovery—3 ways better than lanolin itself. And 'Love-Pat' won't cake, streak or change color!

You'll never go back to spilly powder, masklike makeups or old-time pressed powder—because you never looked so wonderful before. Don't wait to try 'Love-Pat'. In eight fashion-genius shades!

New Jeweler's Compact!

How different this tawny Tortoise-Shell Tone compact is from all those ordinary pink and white plastic compacts you've been carrying! This is *Revlon*—take it from your bag with pride!
Only 1.35 *plus tax*

COMPLEXION IN 'MISTY ROSE' BY REVLON. HAT BY SALLY VICTOR. JEWELS BY CASTLECLIFF. ©1955 REVLON PRODUCTS CORP.

A GREAT NEW HERITAGE IN FASHION...



JOHN FREDERICS HAT

TWO GREAT FIBERS combine to bring you bounteous beauty, unfailing neatness. "Dacron" is the remarkable fiber that pays a perfect compliment to summertime fashions — by keeping their airy freshness longer. Once you discover its aptitude for easy living, you'll never go back to yesterday's fabrics. Hannah Troy's sweet shirtwaist in Confederate gray and white woven checked batiste of "Dacron" polyester fiber and cotton. Also red or blue and white checks, solid blue or gray.*

BERGDORF GOODMAN, NEW YORK; WOOLF BROTHERS, KANSAS CITY; MONTALDO'S, ALL STORES.

*"DACRON" IS DU PONT'S REGISTERED TRADE-MARK FOR ITS POLYESTER FIBER. "DACRON"... ONE OF DU PONT'S MODERN-LIVING FIBERS.

DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING THROUGH CHEMISTRY

APRIL 1 TRADE EDITION

VOGUE

HOW TO USE THIS ISSUE OF INSTANT FASHIONS:

TO PROMOTE INSTANTLY... "INSTANT FASHION:

48 READY DRESSES AND THE ACCESSORY NEWS THAT CHANGES EVERYTHING"

BLACK DRESSES with combinations of black and white for day (pages 96 to 107)

THE NEW PINK TOWN SUIT with black, with red-and-white (pages 110 and 111)

NEW HATS—INSTRUCTIONS FOR WEARING (pages 92 and 93)

1955 ACCESSORIES . . . jewellery, turquoise (pages 105 and 106) and tailored gold (pages 108 and 109; 112 and 113); handbags in yellow (pages 105 and 106); the return of the spectator pump (pages 152 and 153)

OTHER VOGUE FASHION POINTS...

to include in spring promotion plans: The elegant and reedy tunic suit . . . from California, city black and tweed suits in cottons, linens and silks . . . blouses and overblouses for a lively summer wardrobe . . . black and white fashions for juniors . . . the interesting new colour, pineapple . . . a black cashmere sweater with gold jewellery . . . flower prints in lingerie . . . the new sheath corset that moulds a slender curve . . . pastel coloured towels with matching soap . . . and for men, the double-breasted business suit . . . the easy new shirting-weight jacket for don't-dress evenings.

Use "Vogue Says" quotes to headline your plans for these "Instant Fashions" . . . Vogue's colour quotes to emphasize the accessory news. Present Vogue's "Instant Fashions" and their accessories ideas in windows, in newspaper advertisements and in a fashion showing . . . as the theme of a store-wide feature.

ON PAGE 2 of this Trade Edition Supplement . . . the "Vogue Says" quotes to help sell your merchandise with Vogue's Fashion Authority.

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VOGUE, APRIL 1, 1955. VOL. 125, NO. 6

QUOTE VOGUE
AND SELL FASHION

Letter these "Vogue Says" quotes on your window and interior display cards.

Let what "Vogue Says" headline your advertisements and underline your displays.

To Sell New Spring Accessories

Hats

VOGUE SAYS: "New hat instructions—apply like jewels"
VOGUE SAYS: "New hat—a barbaric blaze of colour"
VOGUE SAYS: "The strong colour for polka-dots"
VOGUE SAYS: "The strong colour for silk city prints"
VOGUE SAYS: "Chiffon turban and scarf for a city fashion life"
VOGUE SAYS: "Cherry pancake—topping for a navy-blue suit"

Jewellery

VOGUE SAYS: "More gold in the picture"
VOGUE SAYS: "Gold to mix with rhinestones for late-day"
VOGUE SAYS: "New gold feeling—tailoring"
VOGUE SAYS: "Gold—to apply to silk prints"
VOGUE SAYS: "Gold—accessory habit of a smart woman"
VOGUE SAYS: "Turquoise in new gilt mixtures for day"
VOGUE SAYS: "Turquoise with rhinestones for late-day"
VOGUE SAYS: "Jewellery news—turquoise-bluing"
VOGUE SAYS: "Pastel pearls—new way of wearing summer neutrals"

Shoes

VOGUE SAYS: "Spectators—active fashion again"
VOGUE SAYS: "Back in summer fashion life—white shoe polish"
VOGUE SAYS: "Spectators—appearing with a casual elegance"
VOGUE SAYS: "Spectators—new placements of colour"
VOGUE SAYS: "Spectators—with new colour plots"
VOGUE SAYS: "Spectators—new slender-as-town-shoe lines"
VOGUE SAYS: "Spectators—with linen, silk, natural colours"

Handbags

VOGUE SAYS: "The yellow city bag"
VOGUE SAYS: "The city bag—bland yellow"
VOGUE SAYS: "Yellow city bag—new way of wearing a black suit"

To Sell Blouses and Overblouses

VOGUE SAYS: "Blouses—51% of a lively summer wardrobe"
VOGUE SAYS: "Colourful and current—overblouses"
VOGUE SAYS: "Overblouses—fresh-cut fabrics, paint-fresh colours"
VOGUE SAYS: "Blouses—fashion strength of several costumes"
VOGUE SAYS: "A blouse one might wear as a jacket"
VOGUE SAYS: "Overblouse shape— hip fitted more closely than waist"

To Sell Lingerie and Foundations

VOGUE SAYS: "Costume news—a peignoir and a nightdress"
VOGUE SAYS: "Instant fashion—a fresh new kind of lingerie for summer"
VOGUE SAYS: "Instant fashion—the femininity of flower prints"
VOGUE SAYS: "New kind of lingerie— flower prints like new print dresses"
VOGUE SAYS: "New lingerie—prettiness, underplayed"
VOGUE SAYS: "New lingerie—fairly tailored"
VOGUE SAYS: "In perfect alignment—the new sheath corset"
VOGUE SAYS: "Moulds a slender curve—the new sheath corset"
VOGUE SAYS: "1955 silhouette—the long, slim, sheathed figure"
VOGUE SAYS: "The new sheath corset—1955 silhouette"

To Sell New Ready-to-Wear Colours and Silhouettes

VOGUE SAYS: "Plums of 1955 fashion—currently black"
VOGUE SAYS: "Instant black fashions—day and late-day"
VOGUE SAYS: "Strong black fashion—with black-and-white"
VOGUE SAYS: "Black worn with black, with white, with both"
VOGUE SAYS: "Black and white—brightest young colours"
VOGUE SAYS: "Black and white—a young fashion"
VOGUE SAYS: "Black and white mixed to grey effect"
VOGUE SAYS: "Ready in black—the late-day tunic"
VOGUE SAYS: "Black accessories for pink"
VOGUE SAYS: "The new pink town suit"
VOGUE SAYS: "Pink suit—red-and-white setting"
VOGUE SAYS: "The easy town suit—an outright pastel"
VOGUE SAYS: "An interesting new colour—pineapple"
VOGUE SAYS: "A-line—clearly new in shape"
VOGUE SAYS: "A-jacket—almost tunic length"
VOGUE SAYS: "A-line—gentled for America"
VOGUE SAYS: "Newest suit of all—tunic idea"
VOGUE SAYS: "The tunic—straightly cut"
VOGUE SAYS: "The tunic suit—elegant and reedy"

To Sell Men's Fashions

VOGUE SAYS: "The double-breasted business suit—revived"
VOGUE SAYS: "Men's news—the double-breasted business suit"
VOGUE SAYS: "New idea—the easy new shirting-weight jacket"
VOGUE SAYS: "New shirting-weight jacket for don't-dress evenings"

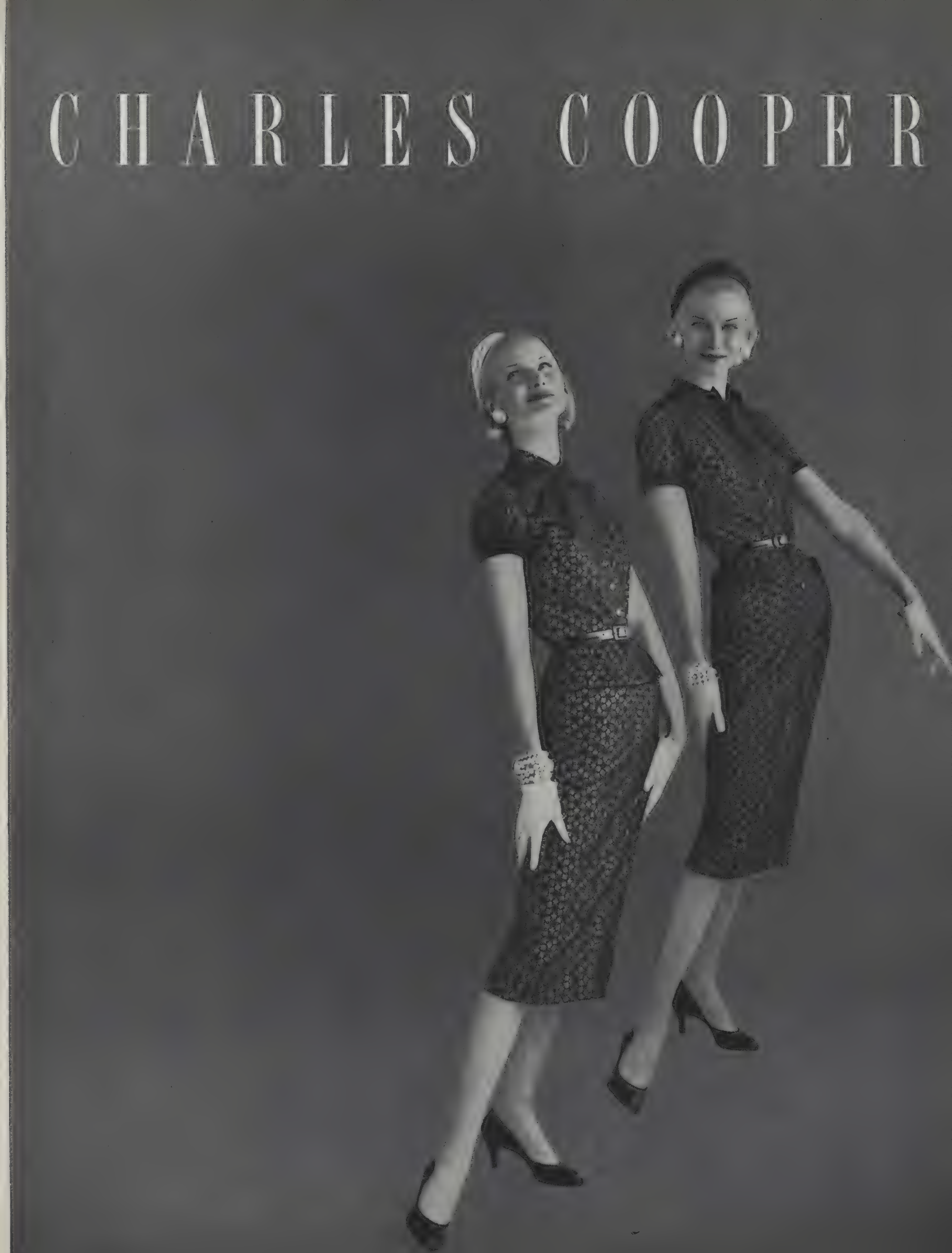
your release date: March 31



BULLOCK'S DOWNTOWN, LOS ANGELES
CARSON-PIRIE-SCOTT, CHICAGO
HARZFELD'S, KANSAS CITY, MO.
LORD & TAYLOR, NEW YORK
THALHIMERS, RICHMOND
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Spe+a+
CALIFORNIA
CALIFORNIA COSMOPOLITAN
IN POMEZIA ITALIAN COTTON CHECKS,
GILETED AND CUFFED IN
FRESH-AS-PAINT WHITE LINEN.
GREY, NAVY OR BLACK. SIZES 8 TO 16.
ABOUT $85
LORD & TAYLOR, NEW YORK;
JULIUS GARFINCKEL, WASHINGTON, D. C.
BRAMSON'S, CHICAGO;
FROST BROS., SAN ANTONIO;
WOOLF BROS., KANSAS CITY;
I. MAGNIN & CO., CALIFORNIA AND SEATTLE
FOR OTHER FINE STORES SEE PAGE 174 OR WRITE
SPECTATOR LTD., 1013 S. LOS ANGELES ST., LOS ANGELES, CAL.

CHARLES COOPER



adele / of california

A cosmopolitan costume in black and white,
or navy and white... the suit is Italian cotton with a woven check,
the capped-sleeved vest of linen. About $90. at Lord & Taylor,
Julius Garfinckel, Neiman-Marcus, I. Magnin.



FOR OTHER FINE STORES SEE PAGE 174, OR WRITE TO ADELE OF CALIFORNIA, 2615 SOUTH HILL STREET, LOS ANGELES, CALIFORNIA.

Helga



Late-day black, a cosmopolitan, in ribbed silk organdie.
Lace touches the collar; a petticoat picks up the skirt. About $125
at Lord & Taylor, Julius Garfinckel, Neiman-Marcus, I. Magnin.

FOR OTHER FINE STORES SEE PAGE 174, OR WRITE TO HELGA, 722 SOUTH LOS ANGELES STREET, LOS ANGELES, CALIFORNIA.



Addie Masters

A California Cosmopolitan by Addie Masters in Textile Looms' dotted swiss.

LORD & TAYLOR, New York • I. MAGNIN & CO., California & Seattle • MONTALDO, all stores • FROST BROS., San Antonio

FOR OTHER FINE STORES SEE PAGE 174 OR WRITE ADDIE MASTERS, 1013 S. LOS ANGELES, CAL.



... terrific traveler ... imported silk Honan with woven design, about $70. At Lord and Taylor, Neiman-Marcus, J. L. Hudson, I. Magnin and Montaldo's, all stores. Also at stores listed under "Cosmopolitan Californians," or write for name of store nearest you.

MARJORIE MICHAEL
315 East Eighth Street
Los Angeles, California



All the charm of a Renoir portrait caught in the nostalgic bouquet print of Everglaze® Peter Pan cotton. But full of guile—the artful neckline, the closely curved bodice over a beautiful burst of skirt fullness. White grounds scattered with nosegays of blue, pink, or yellow. Sizes 10 to 18. About $25. For store nearest you, write KANE-WEILL, 498 Seventh Avenue, New York 18, N. Y. SLIGHTLY HIGHER IN THE WEST



She loves that Thunderbird styling!

That's why the lady drives a FORD!

She trusts that Trigger-Torque power!



Lovely to look at, delightful to drive—that's what makes this year's Ford the most wanted of all cars . . . the one most women have designs on.

Thank the Ford Thunderbird for patterning the young, poised appearance of the '55 Fords. (Who doesn't enjoy a bit of head-turning?)

Thank the Ford engineers—those far-thinking men—for creating the obedient Y-block V-8 engine, and building into it a new kind of trustworthy power—Trigger-Torque power.

And power assists! Turn the wheel with your fingertips—the new Ford, with optional power steering, parks *you!* In fact, Ford has surrounded you with power to choose from . . . to raise or lower your window at a finger's touch . . . to adjust your seat to your exact demands . . . to apply your brakes at a toe-tap. (Life in the Ford can be truly a life of ease.)

See the new Ford. Select from 16 body styles. Choose from a brilliant array of color-matched interiors. You'll agree that very few things are designed with the lady in mind like the 1955 Ford.

Lilly Daché

turns her fabulous talents to hair cosmetics.

Here are the lights and the music
and the magic for
the most beautiful hair
in the world...

COLOR GLAMPOO that shampoos *in* kindling color
and a shower of liquid lights, *1.50

CAPTIVE COIF that holds even a fragile coiffure bewitched
in a fragrant, faultless haze of enchantment, 2.75

LUMINO CREME RINSE that rinses *in* the sheen of
a thousand spools of colored silk, *1.35





Other extraordinary Lilly Daché Hair Cosmetics: Coloramic Foam Glampoo*, 2.50; Creme Glampoo, 1.35; Invisible Net, 1.35; Hair Lightener, 1.50; The Secret of Lilly Daché home permanent wave, 1.75; Color Safe, *the* revolution in hair-coloring. Complete with Shampoo and Test Kit, 3.50

*The Beautiful Colors:
Sparkling Blonde
Blonde Panther
Moon Blonde
Cinnamon Red
Red Bronze
Autumn Leaf
Black Panther
Silver Sparkle
Blue Sparkle
Midnight Blue
Brown Panther
Brown Diamond

All prices plus tax

Lilly Daché
78-80 E. 56th St., N.Y.

ADVERTISEMENT

shopper stoppers



Spring Fancy, a carefree new cologne that captures spring flowers and summer sunshine under glass, makes you feel irresistible and irresponsible. The four-ounce flask comes in a surprise flower box—a three-dimensional bouquet bursts into bloom when you open the cover. This delightful business, $1.50



Princely idea, this. The gilt-capped perfume purse crown goes where you go, the 2-dram supply bottle serves, with funnel, as its filling station. In Wind Song, Stradivari, Crown Jewel, or Belovèd . . . and you might well blow yourself to all four. Matchabelli's new Stash 'n' Carry perfume refill kit, $2



"Have crown, will travel." Also have atomizer bottle at home. A splendid arrangement that hands you the correct cologne bottle depending on the spot you are in. Two bottles of Wind Song, Stradivari, Belovèd, Crown Jewel, or Duchess of York in the new Matchabelli Cologne Bar, very special, just $2.50



Every woman deserves a crown



STRADIVARI

WIND SONG

BELOVÈD

CROWN JEWEL

DUCHESS OF YORK

FINE PERFUMES • RICH COLOGNES

Prince Matchabelli

Armure 4.00

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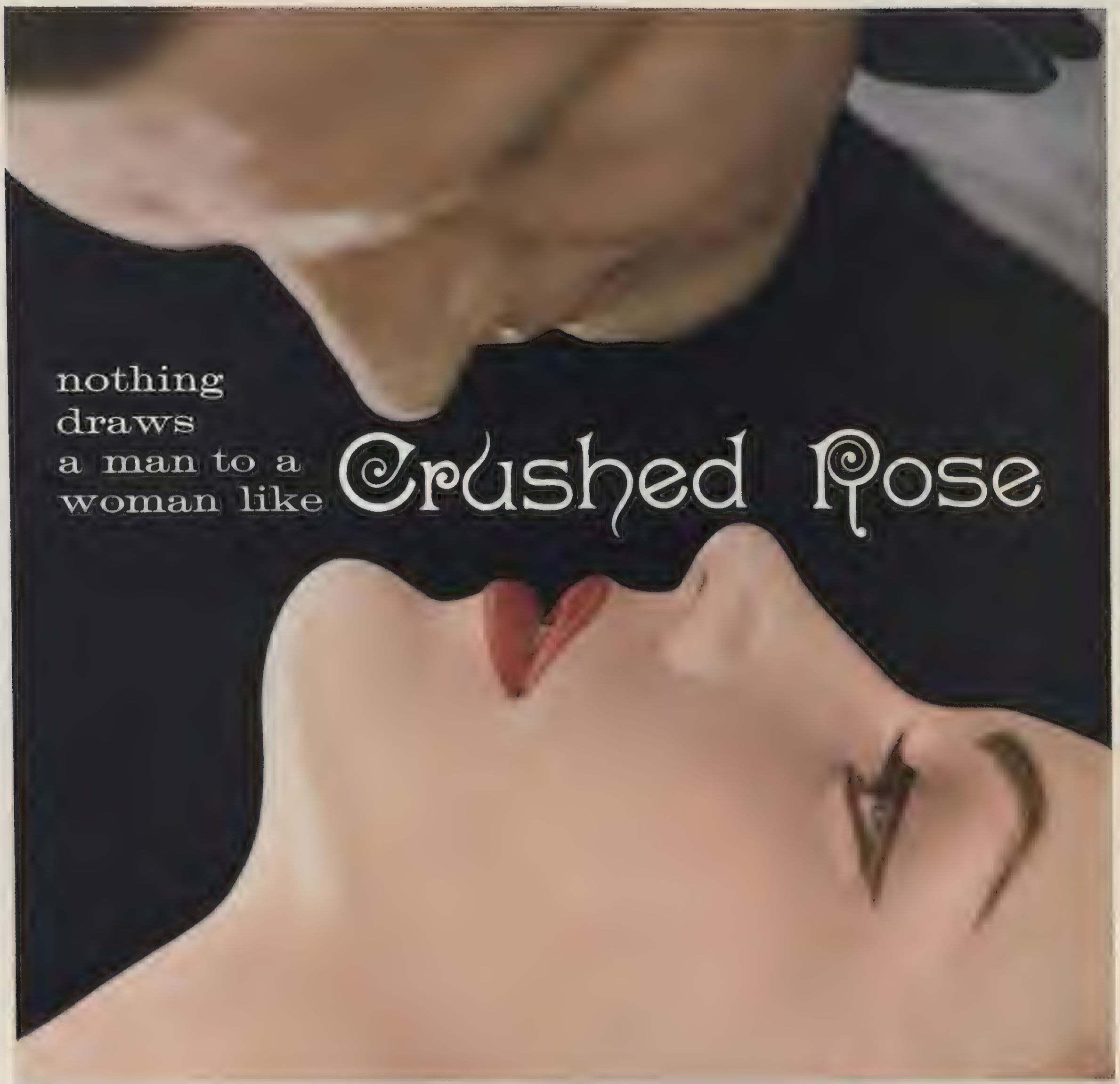
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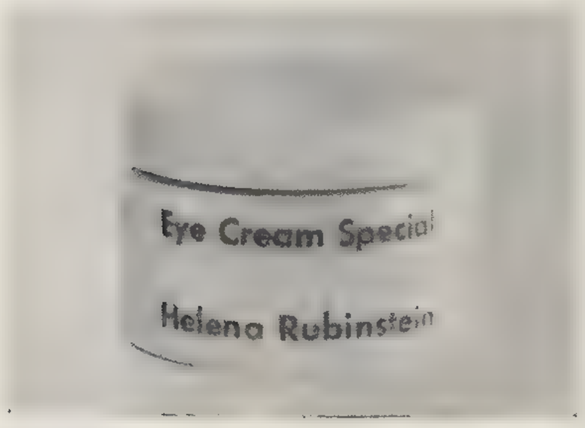
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"TROOPS OF FRIENDS"

By Evelyn Clark Emmet

The best time for a gay social life is after middle age. This is the time when the children are gone, and have left behind them your freedom and a house that is once more your own, the time when men are retiring from money-making and want to enjoy themselves. Above all, it is the time when you feel perhaps that you have done your duty by the family and deserve, at long last, some undutiful fun.

Oddly, this happy era arrives unannounced. Older people are supposed to be lonely, bored and boring, and ever on the conscience, if not the budget, of their young. Some, of course, are. But if you have fair health and a little income plus a taste for people, you may find you have never been more gregarious. Shakespeare, always astute, listed "troops of friends" as "that which should accompany old age."

To make friends, and to keep friends, you must see them, and to see them you must entertain, as well as be entertained. Parties, the grand kind, need money and trained servants. Without these there are still dozens of attractive ways for an older woman to entertain with little money —minus orchestra and major domo. Here, for example, are six:

TEA EVERY DAY

Mrs. A. simply serves tea every afternoon. Through the years (and she is now seventy) her friends, especially her men friends, have come to count on stopping by on their way home for a hot cup (or iced glass) and a warm welcome. On her arrival in the city each fall, and in the country each spring, she writes notes to her friends saying that she looks forward to seeing them soon (with their new daughter-in-law, their house guests, et cetera) and reminding them she is always at home at five. In summer, tea is in the garden, with long extension wires wandering out from the house for toaster and hot water; in the winter, it is close to a glowing grate. The drawbacks to this system are that there are afternoons when no one turns up (Mrs. A. says she enjoys her tea anyway and reads her evening paper) and that sometimes the people she least wants to see are the most frequent callers. All in all, for a lady of seventy who does all her own work, it keeps her in the swing and makes a pivot for her days.

SUMMER HOUSE PARTIES

Mrs. B.'s husband inherited a white elephant of a house in a once fashionable summer resort. As the B.s live in two rooms in the city, they crowd all their entertaining into the three summer months, inviting house guests and even deciding on the menus weeks ahead. They have closed off the upstairs floors of the house, converting the downstairs library and extra sitting rooms into vast bedrooms. Here, each week end, are held carefully planned house parties; the guests, people who like each other and who entertain the B.s during the winter. An ancient, superlative chef comes for the summer and cooks extraordinary dinners, served by waitresses hired from the village. The waitresses are also on hand to serve the guests breakfast in bed. With the first chill of autumn, the house is closed, the chef retires, and Mr. and Mrs. B. return to a servantless city life, dining often with the friends who came to their summer parties.

A BIG "DO" ONCE A YEAR

Mrs. C. has many grandchildren, and although she lives alone running her farm, she goes out to dinner around the countryside several times a week every week in the year. At Christmas she puts on a big production and invites everyone, settling, with one grand gesture, the major part of her social responsibility. Her cards go out a full month beforehand, for the Sunday before Christmas, from four to eight, with "Carols" written in the corner. Everyone's children, grandchildren, grandparents, and house guests are invited. A week before her party she gathers greens and berries and small fir trees, turning her house into an old English print. Heavy ropes made of hemlock imbedded with red apples, oranges, and grapes hang over the mantelpieces; and near the tree there is a softly lighted crèche. She brews great pots of rum punch made with brown sugar and raisins and sets out the cider jugs. With these she serves fruit cakes, baked a month ahead of time, with nuts and dried fruits prepared through the year. By four o'clock on the big day, everyone has arrived. Booklets of carols are handed around and everyone sings out by the piano, the shy along with the extroverts, in alto and bass, from the first "God Rest Ye" to the final "Holy Night." Her party has become an institution in her county that no one will miss.

ONE MENU—SIX DINNERS

Mrs. D., a charming perfectionist, not rich but quite a snob, gives a seasonal series of dinners which she runs as systematically as a successful business, and as attractively as if she had a staff, which she hasn't. On all six Friday evenings, from November first to the middle of December, she entertains. First she plans one good menu, a new one each year, but the same one for the series. Orders are placed in advance with the butcher, for example, for eight squabs on each of the six dates. The candies, nuts, breads, and dessert are ordered, as are wines, liqueurs, and, of course, whiskeys, gin, and cocktail ingredients. Mrs. D. even orders in advance the flowers for the six dinners—four dozen white roses each time, for her living room and dining room are soft red, and her flowers always white. Well in advance of all these arrangements, she engages a retired butler, who goes out for hire, and who, for a few more dollars than the usual waitress, takes expert care

(Continued on page 64)



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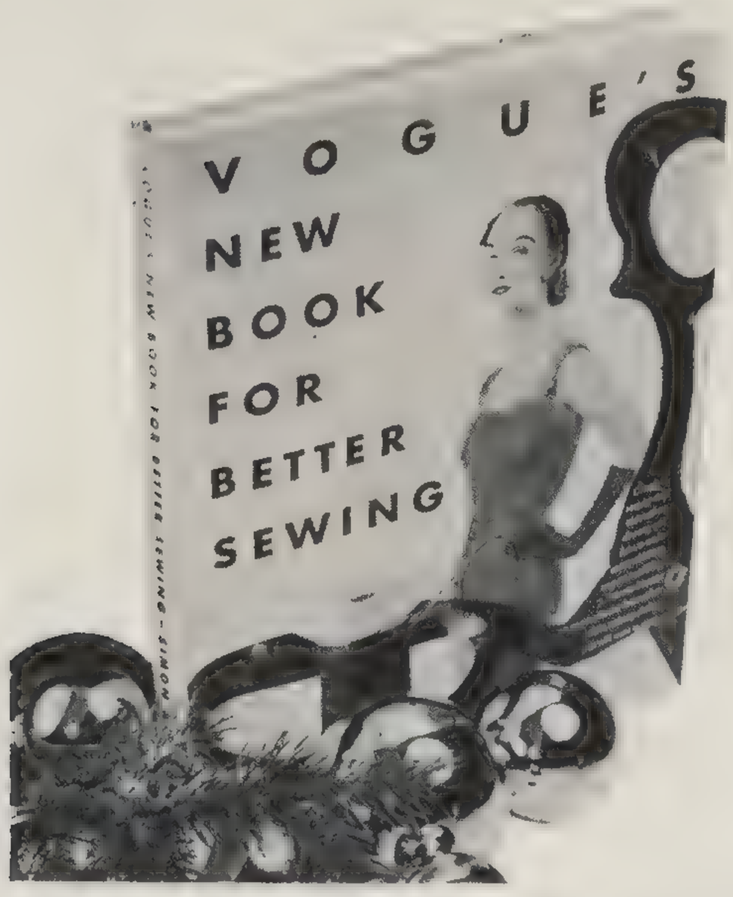
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"TROOPS OF FRIENDS"

(Continued from page 44)

of cocktails and wine. No one is invited twice, so the same evening dress, like the menu, may do for all the parties. (Giving these dinners six nights in one week would be much cheaper, with the same flowers and some leftover foods, but Mrs. D. feels she needs a rest in between.) Planning for eight, and knowing her New York, she invites ten. One couple, she reasons, will refuse. And she has found that that spoiled commodity, the extra man, so often pulls out at the last minute that she always plans for a spare. If everyone comes, so much the better.

Thursday she cooks her main dish. If it's a squab winter, she serves squab casserole with plenty of small onions, and fresh mushrooms, the birds lying on a bed of browned rice, and all smothered in Madeira wine and chicken broth. After baking an hour, it keeps in the refrigerator until the following evening, when she adds a little more wine and soup, and it simmers in a low oven until the butler takes it out to serve. On Thursday she also makes her salad dressing and prepares the varied greens, putting them in their crisping bags in the icebox, and she mixes the soup (for this menu, a bought bortsch with sour cream—to be heated in a double boiler before serving).

She sets the table so that it is exactly as she likes it and arranges liqueur and coffee trays to be passed after dinner. She puts out everything needed for drinks on a small table in her hall, and attends to new candles, extra firewood, and lays the fires.

Friday, the day of the dinner, she pins up exact instructions for the butler on the kitchen wall (the same ones of course do for the whole series). She arranges the flowers, and puts out fresh cigarettes and cigars. She fills her large ice-pail with ice, so more can be made in the refrigerator. Then she presses her dress and goes to the hairdresser.

Before dressing for dinner, she puts the soup in the double boiler and puts her casserole in the oven, ready for the butler's match. She puts the salad in the wooden bowl (all but the dressing), and places her French bakery dessert on a silver platter. This is usually a superb *baba au rhum*, for the reasons that it does not need the careful refrigeration of ices or the extra passing of cookies or cakes. Finally she puts the proper amount of Italian coffee into the pot, so that it's all ready to set over the flame. The butler brings in hors d'oeuvres, and she does not serve breads, so her work is over. Now she is transformed from housewife to hostess.

COUNTRY WEEK ENDS

Mrs. E. "retired" far away in back country for reasons of economy, not inclination, for she loved the wide choice of acquaintances in city life, and had a fear of being lonely in the country. But people began to invite themselves for the week ends. Be-

(Continued on page 71)

Here are the stores at which you can find the

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styles featured on facing page

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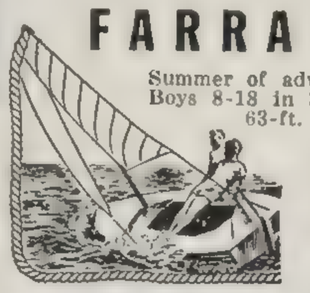
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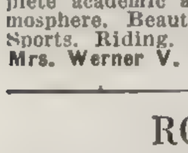
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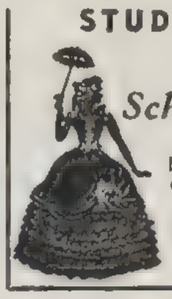
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"TROOPS OF FRIENDS"

(Continued from page 64)

cause she encouraged this, she soon found she had a waiting-list, and the problem became how to keep them at bay. After a year or so it dawned on her that some of these guests were fair-weather friends indeed. No one but those who liked *her* would visit between January and May. Now she has weeded out the sunshine spongers, and leads a more gregarious (and energetic) life than she could ever afford in town. Although she occasionally returns these visits, especially in town in the winter, she likes to run her house as a haven of peace and comfort for distraught and harried city dwellers.

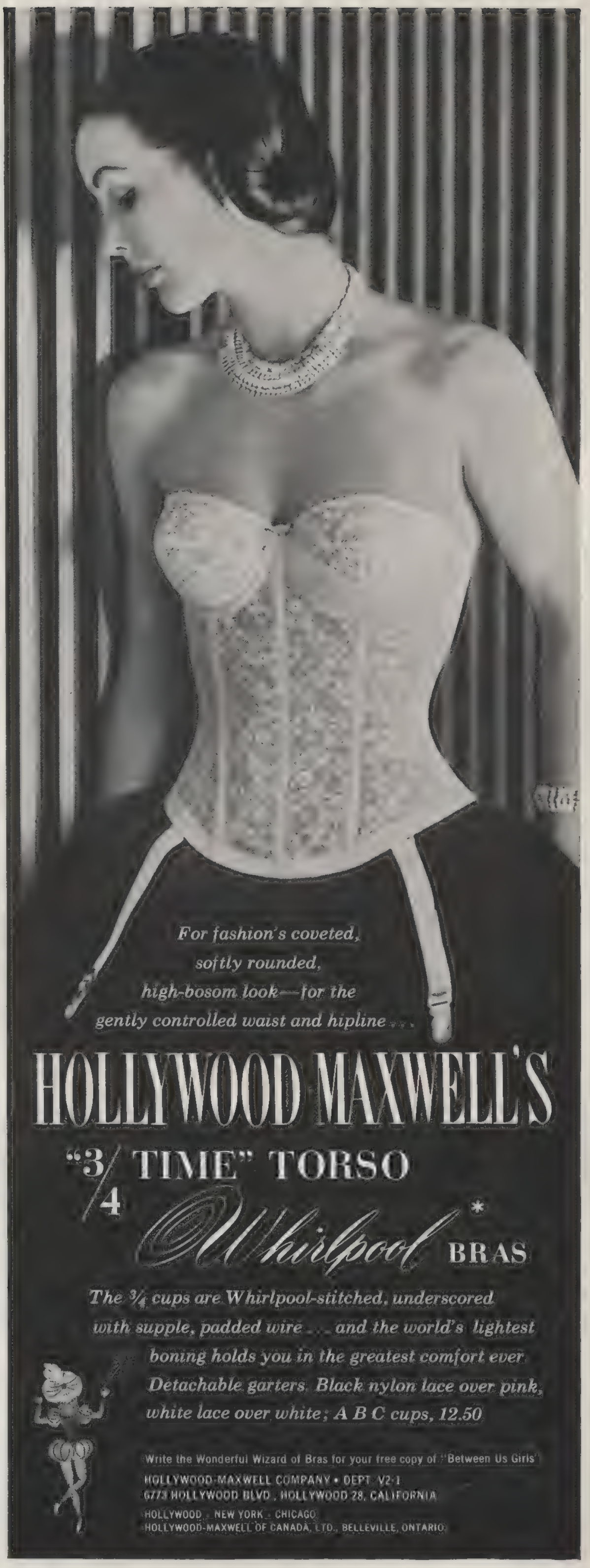
Again system is important, for continual house guests create a lot of work, and only those who love to be surrounded by people find it worthwhile. Mrs. E. puts her money and energy into good food, and the extra comforts of deliciously light blankets in plenty and burning fireplaces all winter, fresh flowers and fresh vegetables in summer. Although she keeps a supply of good wines and liquor, and luxurious soaps, she finds that many week enders bring these supplies as offerings. Each guest is allotted a small chore, and thus the garden is weeded, the grass cut, and even the shutters painted.

On Mondays she takes it easy, eating up the leftovers. Tuesday and Wednesday are cleaning and marketing days. On Thursday she prepares many of the dishes to be eaten over the week end, putting them into her large freezer or icebox until they are needed. Pinned on the kitchen door is a list of menus, a good reminder for her and a guide for fumbling guests. Friday is for final prettinesses, the cigarettes, flowers, new magazines, fresh soap, with Friday afternoon and evening devoted to meeting trains, good talk later, and nightcaps all around.

SUNDAY COCKTAILS

Mrs. F. gives cocktail parties. She has four married daughters, all of whom, like most of today's young-marrieds, are mothers living on tight budgets with very little party-money, but with a host of friends they'd like to see (and who, in the same circumstances, like to be asked). So on Sunday afternoons, Mrs. F. often gives parties for her daughters. She does all the work, getting the lists from each daughter. She likes to know who is coming, and to chat with the young people as she invites them by telephone. Guests make their own drinks from supplies set out on the dining table; but she serves especially good canapés on which, she suspects, many young couples have happily dined.

These six ways of seeing one's friends in the later, and evidently more gregarious, years on a limited budget, are tried and true. There are, of course, other ways of giving and getting a good time, but any successful system shares the ingredients of energy, imagination, and affection for your friends.



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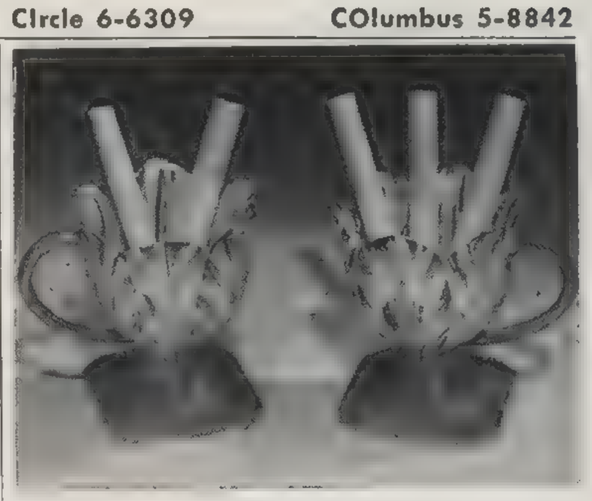


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SHOP



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Summer comforter, featherweight: Dacron-filled (hardly a pound involved), and a fine addition to air-conditioned bedrooms. Pink flowers on pink, blue, white, or yellow nylon. 72" x 90", $21.50; 80" x 90", $27; 90" x 108", $45. Grande Maison de Blanc, 745 Fifth Avenue, New York 22.



The transistor radio: first time ever, radio reception by transistors instead of tubes. (January Vogue foretold the event.) This: a powerful little portable—only 5" x 3" x 1½"—to fit in coat pockets or handbags. A Regency radio, plastic-cased, in many colours; $49.95. The individual listening device (a little ear-tube: not shown here), $7.95. The House of Music, Southampton, Long Island, New York.



Coming up in the garden: new precision garden gloves, completely flexible, of washable buckskin, for all the delicate jobs of weeding, pruning, and transplanting. Sizes: small, medium, large. $1.75. And for accident-prevention: clippers that fold like a jacknife. $11.25. Both postpaid. The Silo, Route 10, Morris Plains, New Jersey.



For open-air chefs: the tools—shovel, brush, and poker—needed to prepare grills, and open stoves for cooking steaks, fresh-caught fish, and other charcoaled delicacies. Cowhide handles with chromium-plated steel shafts. $39.50. By the Howard Miller Clock Co. Peter du Jardin, 437 5th Ave., N. Y. 16.

HOUND

. . . in the summer house

MIEHLMANN



Lobster dinner by mail: even the kettle they arrive in can go straight to the stove. Packed in ice and seaweed, they're guaranteed alive when you receive them—the Express Company keeps adding ice en route. Six 2-pound lobsters, $14.95 plus shipping costs (shipped express collect or prepaid). Cap'ns Corner, Camden, Maine.



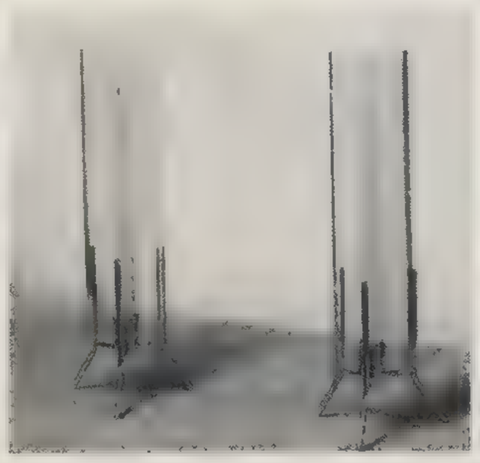
Nice summery flavour: Falernum, a West Indian flavour. Use it in mixed drinks as an alternate to sugar, lemons, limes. In Daiquiris, for instance, or as a good non-alcoholic cooler with cracked ice and soda. (It's only 10-proof.) The flavour comes from sun-dried almonds, steeped in rum, brown sugar, cloves, ginger root, and crushed limes. ⅕ pint, 95c; ⅘ quart, $1.65. Vendôme, 15 E. 48th St., New York 17.



Ice-breakers: little tongs to separate cubes that stick together, or break single cubes in half. "I-Snips," as they're called, are made of German steel, would make handsome assets for the ice bucket shown on the page at left. $3 plus postage. Abercrombie & Fitch, 360 Madison Ave., New York 17.



The fish's in the fire— will soon be on the table, all in the same pan. These copper pans with bronze handles; timelier than ever, now that the outdoor-cooking season is on. 10" x 6¾" size, $13.40; 12" x 7¾", $16.30; 14" x 9⅜", $19.90. All postpaid. Bazar Français, 666 Sixth Avenue, New York 10.



Lean narrow look: good fashion for hurricane lamps too, it seems. Tall (14½" high) slender globes with brass stilt-legs anchoring them firmly for dining outside on garden tables. You'll probably bring them back to town next fall—their clean-cut lines make them fine for city apartments, too. Each, $8. America House, 32 E. 52nd St., N. Y. 22.

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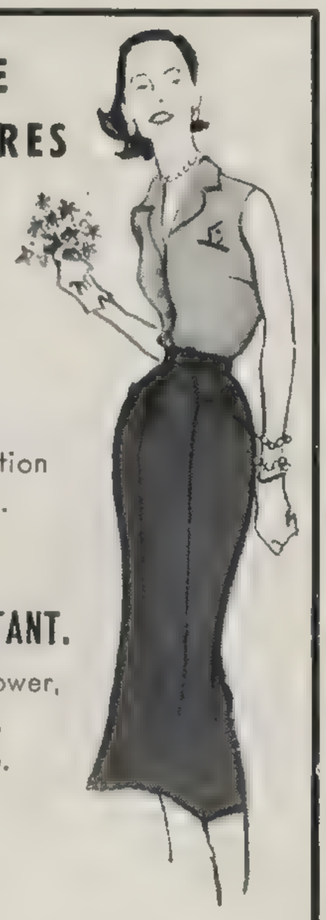
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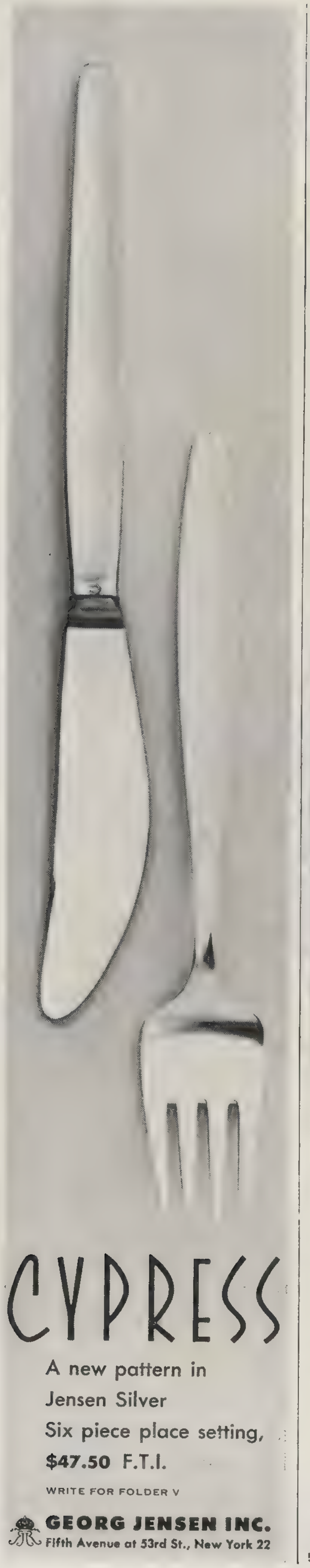
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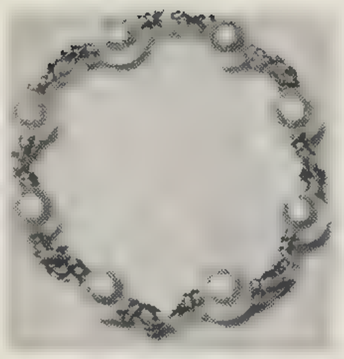


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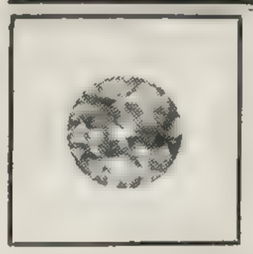
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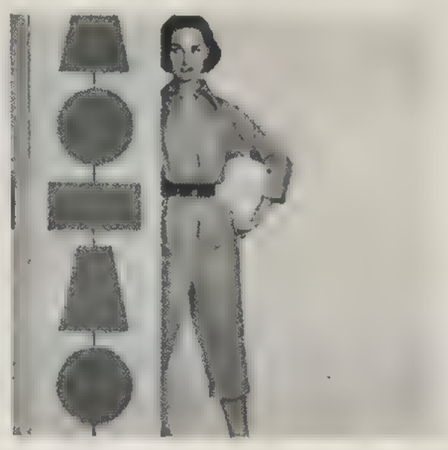
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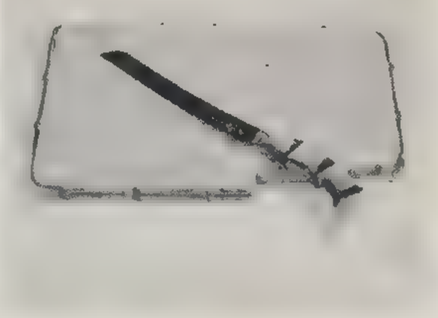
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It's simple, fairly severe, and very
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(Its passport's in order, too.)
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$26.95. The Separate Shop,
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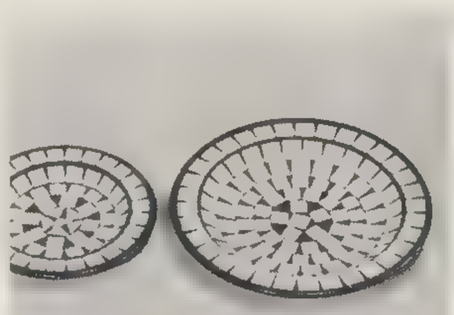
HOUND

...summery summary

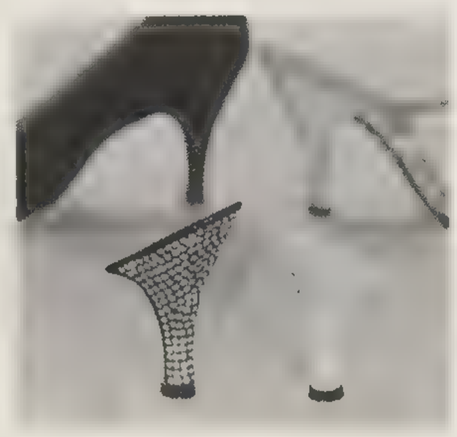
New lightfoot boots: so light and flexible they're the next best thing to going barefoot. Light-coloured, too—they're pale beige deerskin, laced up the front and back. And they have strong leather soles. $5. Old Mexico Shop Foreign Traders, Inc., Santa Fe, New Mexico.



Ash trays, garden variety: heavy mosaic saucers to use out of doors this summer—won't blow away if left untended. They're black and white patterned, were hand-set in Denmark. The 5½"-size is $3.50; the 7½", $5. Postpaid. Imported by Premium Stemware, Box 65, Little Neck 62, New York.



The height of glitter: these rhinestone-studded heels, to be added to shoes that you already have. Might make new cocktail shoes of black silk opera pumps; add new dancing life to satin slippers. The slim Jordan heels can be black, white, gold or silver. $14.95. Time needed: two weeks. Send shoes to Janies, 1865-V University Ave., New York 53.



Clothes-restoration period: good way to think of April—and next autumn you'll thank your stars you did. Vogue's suggestion for lightening the job: the French American Reweaving Company, which restores winter clothes to the freshness they had last fall. They not only mend and reweave; they also bring back the lustre of fabrics with or without a nap, removing the worn and shiny places. This renaissance (you'll probably want to treat your entire closet to it) takes about two weeks. After that, the clothes are cleaned and ready to be sent off to summer storage. Prices vary with problems. The French American Reweaving Company, 100 West 57th Street, New York 19.

MIEHLMANN

Silver-framed buttons: nice change for a suit, dress, or sweater. These having sterling silver rims, black oxidized sterling silver centres. The ⅝"-size, $10 for six; the 1", $12 for six. In round or almost square shapes, they'd be handsome cuff links, too. Ben Newman, 120 Washington Place, New York 14, New York.



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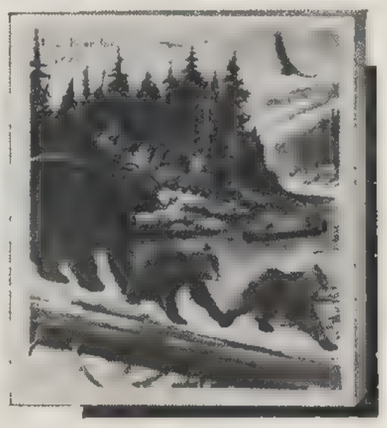
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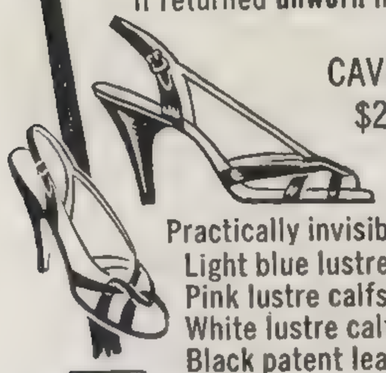
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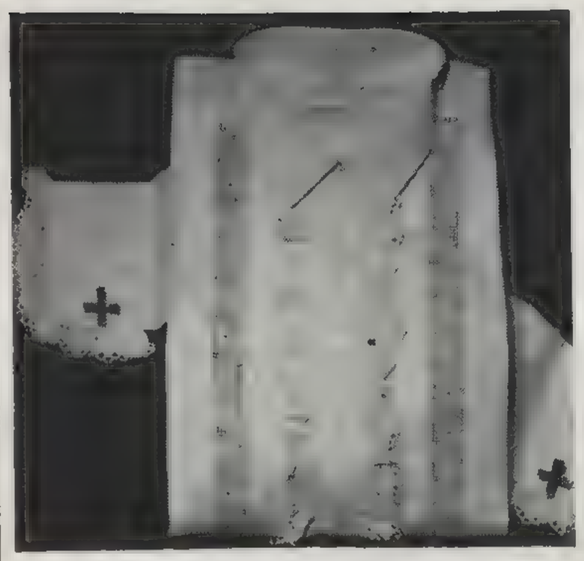


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The shirt on his back: from Italy, a lightweight woollen lisle shirt that can be striped—red and blue, or blue and white; or plain—navy blue, white or beige. In any case, it will pair off nicely with light flannel or linen trousers. $25. Dunhill Tailored Clothes, 1 West 52nd St., New York 19.



Solid gold clothespins: they're 10-k. tie clips or collar pins, as a gentleman prefers (might be begged or borrowed for feminine shirts). Very handsome way to do the job, whichever. Less than ½" long, connected by a little chain. $10 plus tax. Norton Ditto, Esperon Bldg., Houston, Texas.



The boot of Italy: feels as comfortable as a slipper; actually has the strength and handsome good looks (and serves the purpose) of a man's town shoe. $22.95. In brown or black calfskin. Lefcourt Shoes, 400 Madison Avenue, New York 22.



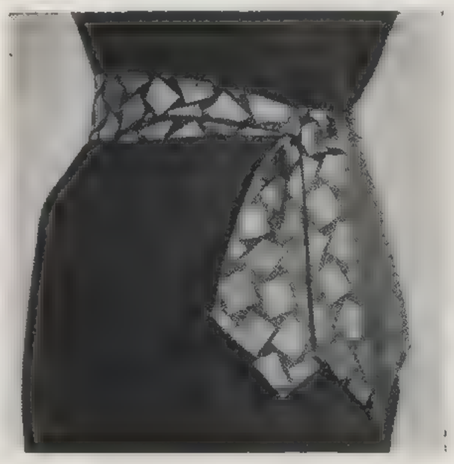
For fancy dusting: a "jewelled" feather duster. The gilt handle glistens with coloured stones, pretend-pearls. The feathers can be blue, green, orange, or red. It's one utensil to be kept in sight; next to the record cabinet, most likely. $4.95 ppd. Arotex, 124 West 30th St., New York 1.



Miracle solution: to solve one of the problems of the miracle age. The problem: little electrical shocks that sometimes come from the new fabrics (Dacron, nylon). The solution: a soaping with Nyso; it eliminates clinging, is used like regular soap. $1.95 ppd. Page & Biddle, 21 Station Rd., Haverford, Pa.

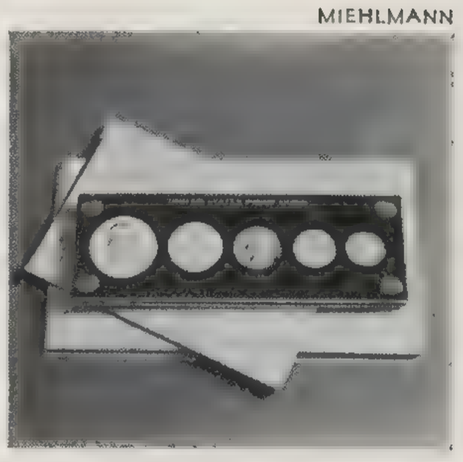
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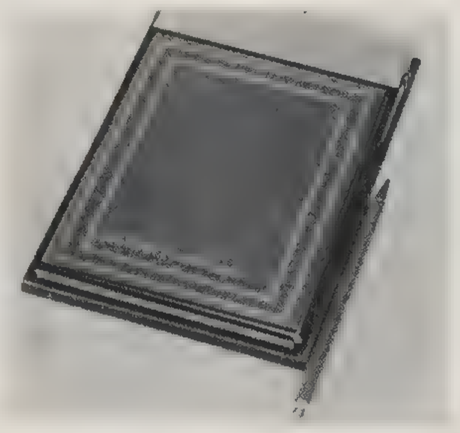


Italian belt trick: a silk tie to tie around the waist of long-bodied sweaters, overblouses, black velvet trousers. This: the "cravatina," cut like a man's ascot; black silk with green squares, all dotted with yellow. $7.50. From Marea, 660 Fifth Avenue, New York 22.

MIEHLMANN



Money in the bank: current "proof" coins, in a plastic case, that can be used as a numismatic paperweight. The coins, struck individually each year for collectors, increase in value (the 1936 set, now worth $120!). These 1954 coins: a penny, nickel, dime, quarter, half dollar, $5.73 cased (all colours). Macy's Coin Center, Herald Sq., N. Y. 1.



Private secretary: 4" by 6" size. This memorandum pad with its magnetized pencil will probably live right by the telephone. In red, green, or brown fake leather, with your name or monogram in gilt lettering. $2.50 ppd. Miles Kimball, 40 Bond St., Oshkosh, Wis.



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Brazilian Canasta
for two to six players

BY OTTILIE H. REILLY

Brazilian Canasta is a new variant in the Canasta-Samba-Bolivia family, excellent for two or three players or as an exciting partnership game.

HOW TO PLAY BRAZILIAN CANASTA: The deck consists of three standard 52-card packs of cards to which six jokers have been added, making a total of 162 cards. The six jokers and twelve deuces are wild cards. The red threes carry a special bonus, and the black threes are a liability. The remaining cards are known as natural cards.

POINT COUNT VALUES: The point-count value of the cards is as follows, and this applies if the cards are melded or in your hand.

Jokers .....50 points each
Aces and twos.....20 points each
Kings through 8s.....10 points each
Sevens through 4s.....5 points each
Black Threes.....100 points minus at all times

THE DEAL: Each player is dealt fifteen cards, one at a time. After the deal, each player who has a Red Three replaces it before the regular draw begins. There is no up-card.

THE PLAY: The players play in turn, beginning with the player to the left of the dealer. When it is your turn to play, you do three things in the following order:

1. You draw two cards.
2. You meld (optional).
3. You discard one card.

TAKING THE PACK: The discard pile may not be taken for the original meld. The pack is always frozen, a matching pair required to pick it up. If there is a wild card in the pack which is possible from a previous discard, and you can legally take the pack, it can only be taken to and including the first wild card and the cards above it.

INITIAL MELD REQUIREMENTS

0 up to 1500.....60 points
1500 up to 3000.....90 points
3000 up to 5000.....120 points
5000 up to 7000.....150 points
7000 up to 8000.....Mixed Canasta or better—i.e., pure Canasta, sequence, or wild card Canasta.
8000 to 9000.....200 points
9000 to 10,000.....Pure Canasta or better, as above.

10,000 points are game.

When Canastas are completed, they are topped with a Black or Red card to show the mixed and pure. The Sequences are left face up with the end cards showing. It is permissible when going out to add to these sequences in correct order.

RED THREES—are replaced before initial play begins. They count 100 points each up to and including four of them. Five red threes count 1000 points, and all six of them count 1200 points.

One Canasta or Sequence is required to protect yourself from losing the score of the Red Threes.

BLACK THREES—are stop cards. They always count 100 points against you at end of hand. They can not be melded to go out.

CANASTA—Mixed, Pure, Sequences, and Wild Card Canastas.

Mixed Canasta must have a base of five natural cards and no more than two wild cards. It may be started with a pair and one wild card.

Pure Canastas are seven of a kind, without any wild cards.

Sequences consist of seven cards in sequence of the same suit.

Wild Canastas consist of seven wild cards, deuces or jokers, but *must* be melded all at the same time. They can not be melded separately as an original meld.

SCORE:

Mixed Canasta .....300 points
Pure Canasta .....500 points
Sequence .....1500 points
Wild Card Canasta .....2000 points
must be melded all at once.
Red Threes .....100 points each
up to and including four.
Five Red Threes count 1000 and six count 1200.
Black Threes .....100 points minus when hand ends.
To go out .....100 points

If one side goes out and the other side has no completed Canasta, all cards melded, red threes, and cards in hand must be deducted from the score.

TO GO OUT—With any two Canastas you can go out. It is customary to ask permission of your partner to go out. Cards may be added to completed Canastas at any time, but cards added to sequences in correct order may be put down only when going out.

PENALTIES: The Laws of the National Canasta Laws Commission are adhered to in Brazilian Canasta with a few exceptions. The outstanding one is a penalty of 1,000 points for a sequence of less than five cards melded when the hand ends.

EDITOR'S NOTE: *This is an excerpt from Mrs. Reilly's latest book,* Canasta Varieties *(Ives, Washburn, Inc.), which will be published about May 1, 1955.*

Les Voici!

Schiaparelli

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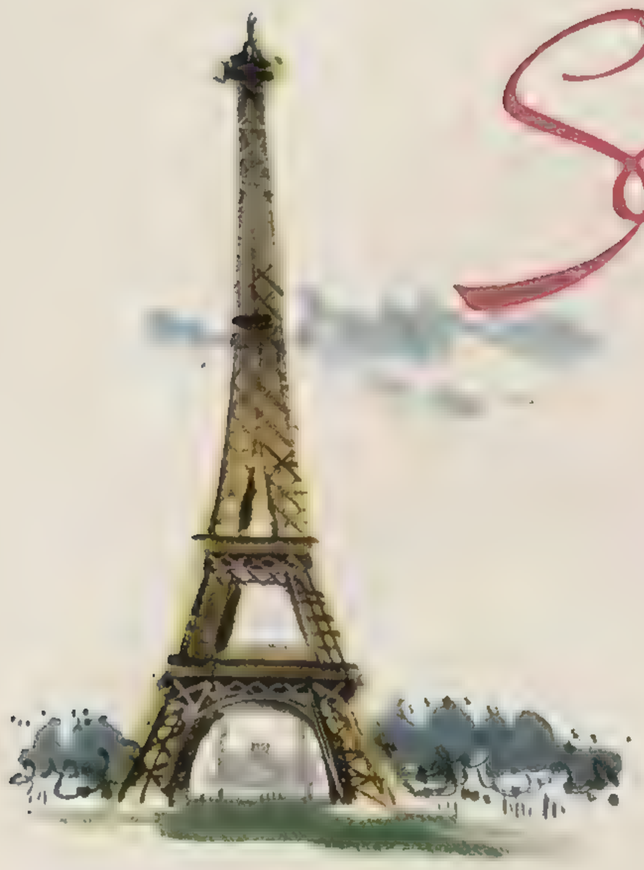
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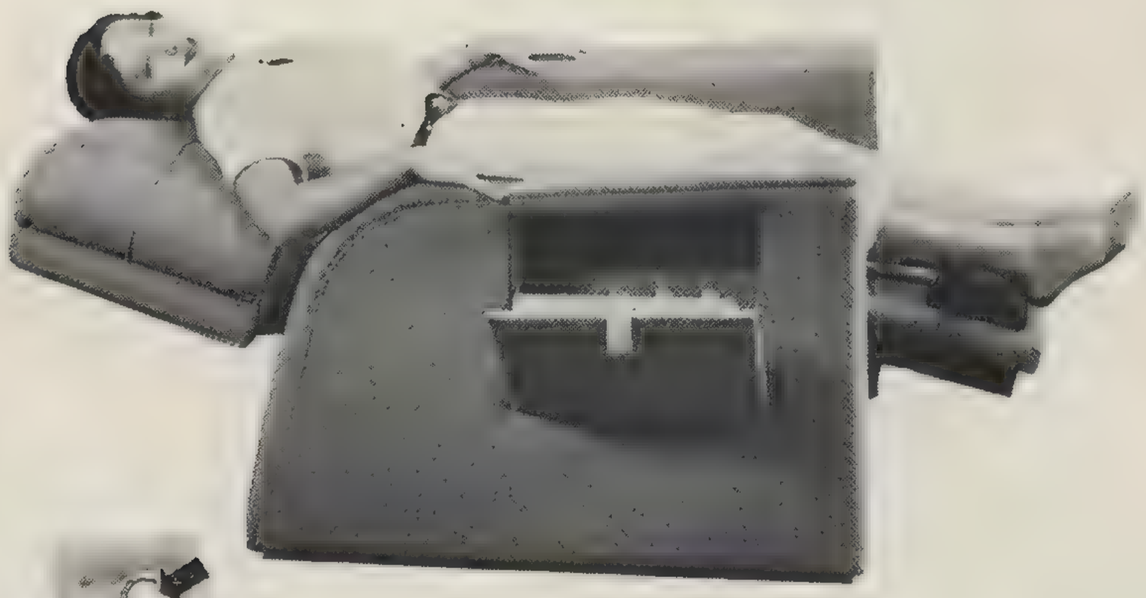
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242 Central Ave. ..... Hot Springs

CALIFORNIA
2933 Lincoln Ave. ..... San Diego
8720 Pico Blvd. ..... Los Angeles
404 13th St. ..... Oakland
475 E. St. ..... San Bernardino
Fifth St. ..... Carmel
1130 9th St. ..... Sacramento
86 North First St. ..... San Jose
15 Cherry Ave. ..... Long Beach
105 Geary St. ..... San Francisco

COLORADO
1537 Glenarm St. ..... Denver

CONNECTICUT
45 Farmington Ave. ..... Hartford
The 420 Shop ..... Cos Cob

DELAWARE
1321 Washington St. ..... Wilmington

WASHINGTON, D. C.
720 14th St., N. W. ..... Washington

FLORIDA
115 E. Forsythe St. ..... Jacksonville
840 W. Flagler St. ..... Miami
426 North Orange Ave. ..... Orlando
210 Seabreeze Blvd. ..... Daytona Beach
353 S. County Rd. ..... Palm Beach
3470 Old St. Augustine Rd. ..... Jacksonville
Hollywood Beach Hotel ..... Hollywood
Burdine's ..... Ft. Lauderdale
Maas Brothers ..... Tampa
Maas Brothers ..... St. Petersburg
Maas Brothers ..... Lakeland
229 S. E. 1st Ave. ..... Ft. Lauderdale
177 9th St., North ..... St. Petersburg
Mendelson's ..... Tallahassee
Southern Office Equipment ..... Lakeland
Halsey & Griffith ..... West Palm Beach
W. Engle ..... Lakeland
Ferguson ..... Jacksonville

GEORGIA
2955 Piedmont Rd., N. E. ..... Atlanta
Jackson & Shack Le Ford Furn. ..... Dalton
Loel Company ..... Tifton
Dream House Furn. ..... Savannah
Herrin Brothers, Inc. ..... Waycross

ILLINOIS
1024 W. Lake St. ..... Oak Park
117 E. Main St. ..... Danville
530 W. State St ..... Rockford
1003 E. Arcadia Ave. ..... Peoria
Carson, Pirie, Scott & Co. ..... Chicago

INDIANA
1630 E. Spring St. ..... New Albany
510 Jackson St. ..... Anderson
410 S. Washington St. ..... Crawfordsville
929 Main St. ..... Lafayette
2115 S. Calhoun St. ..... Ft. Wayne
942 Wabash Ave. ..... Terre Haute
2812 E. Walnut ..... Evansville
100 N. Main St. ..... Elkhart
419 N. Washington St. ..... Kokomo
508 Franklin St. ..... Michigan City
51 S. Broadway ..... Peru
R. & G. Furn. ..... Evansville
James W. Fowler, Sr. ..... Terre Haute
Ball Stores, Inc. ..... Muncie

KANSAS
1617 E. Central ..... Wichita

LOUISIANA
Booth Furn. ..... Shreveport
Hemenway-Johnson Furn. ..... Alexandria
Lake Charles Office Supply Co. .. Lake Charles
Hemenway-Johnson Furn. ..... Shreveport

MARYLAND
18 N. Liberty St. ..... Cumberland
Furncraft Furn. Mfg. ..... Baltimore

MASSACHUSETTS
100 State St. ..... Boston
20 Thompson St. ..... Hyde Park
29 Howland St. ..... Hingham
Main St. ..... W. Barnstable
37 Fountain St. ..... Springfield
888 Purchase St. ..... New Bedford
Paine Furn. ..... Boston

MICHIGAN
244 Brunson Ave. ..... Benton Harbor
The J. L. Hudson Co. ..... Detroit
Wurzburg's of Grand Rapids ..... Grand Rapids
Tonella & Rupp ..... Ishpeming
Vermeulen Furn. ..... Jackson
Wilson Furn. ..... Traverse City
Bishop-Porter Furn. ..... Albion
Franklin DeKleine Co. ..... Lansing
Grand Haven Furniture Co. ..... Grand Haven
Kirkish Furn. ..... Houghton
Lathan Furn. ..... Bay City
McCormick Furn. ..... Lansing
Zalman's Furn. ..... Adrian
Peoples Furn. ..... Flint
Sexton Furn. & App. Co. ..... Buchanan
Stadleman's ..... Monroe
Thompson & Son Furn. & App. ..... Ludington
Tonella & Rupp ..... Marquette
Wieland-Duall Furn. ..... Bay City
Ball & Christey Furn. ..... Iron Mountain
Doubleday Brothers Furn. ..... Kalamazoo
Gertz Furn. ..... Ironwood
Home Supply Co. ..... Escanaba
Mass Furn. ..... Holland
MacDonald Furn. ..... Flint
Pascal's Furn. ..... Benton Harbor
Plankuch Furn. ..... Menominee
Hall Smith, Inc. ..... Sault Sainte Marie
Stewart-Glenn Furn. ..... Pontiac

MINNESOTA
L. S. Donaldson Co. ..... Minneapolis

MISSOURI
3617 Broadway ..... Kansas City
6321 Easton Ave. ..... St. Louis

NEBRASKA
214 S. 15th St. ..... Omaha

NEW JERSEY
244 E. Hanover St. ..... Trenton
1164 E. Landis Ave. ..... Vineland
6 Lincoln St. ..... East Orange
26 Journal Square ..... Jersey City
94 Bayard St. ..... New Brunswick
1407 Boardwalk ..... Atlantic City
Grand Rapids Furn. ..... Passaic
Wm. Schwartz & Son ..... Paterson

NEW MEXICO
4215 11th St., N. W. ..... Albuquerque

NEW YORK
469 Delaware Ave. ..... Buffalo
224 7th St. ..... Garden City, L. I.
555 Maple Ave. ..... Elmira
1 South St. ..... Middletown
125 Washington St. ..... Binghamton
606 Lake Ave. ..... Rochester
Honey Lane ..... Brookhaven
244 Hempstead Turnpike ..... W. Hempstead
328 Electric Bldg. ..... Watertown
108 Third Ave. ..... Watervliet
1284 Richmond Rd. ..... Staten Island
709 S. Main St. ..... Newark
131 17 Ave. ..... Sea Cliff, L. I.
250 Fulton Ave. ..... Hempstead
Gimbel Brothers ..... New York
B Gertz, Inc. ..... Jamaica
Macy's ..... New York
I. N. Adam & Co. ..... Buffalo
Dansville Furniture Co. ..... Dansville
Zion's Furn. ..... Ithaca
Al's Modern Home App. ..... Huntington
Shaeffer Brothers ..... Lockport
George Grunder & Son ..... Syracuse
Anderson & Son, Inc. ..... Brooklyn
Southside Furn. ..... Buffalo
Matson's, Inc. ..... Olean
Tower Television ..... Tonawanda
McClenathan Printery, Inc. ..... Dunkirk
James J. Gavigan & Co. ..... New York
Blasdell Furniture Co. ..... Blasdell
McCurdy's Dept. Store ..... Rochester
Max Pie's Furn. ..... Batavia
Field & Wright ..... Jamestown
French's Furn. & App. ..... Ellicottville
American Furn., Inc. ..... Brooklyn
Snyder & Maekin, Inc. ..... Oswego
Levy Brothers Furn. ..... Niagara Falls
Casco Furn. ..... North Massapequa, L. I.
Terwilliger & Salzer ..... Fredonia
R. S. Mills & Son ..... Akron
Drake Home Appliance, Inc. ..... New York
Weld Furn. Store ..... Clifton Springs
Baqa's Wayside Furn. ..... Oneonta
Vic Blood Hardware ..... LeRoy
Edward J. Browns Furn. ..... Oneida
Charlotte Appliances ..... Rochester
C. & C. Furn. ..... Buffalo
Jay's Drug Stores, Inc. ..... Lockport
House of Stewart ..... Syracuse
Campbell's Furn. ..... Gowanda
Henry Cohen Furn. ..... Schenectady
Maletta's Radio Shop ..... Patchogue, L. I.
North Park Furn. ..... Buffalo
Whitney's Dept. Store ..... Albany
Devine Furn. ..... Norwich

NORTH CAROLINA
317 S. Tryon St. ..... Charlotte
Taylor Furn. ..... Roanoke Rapids
S. T. Wyrick & Co. ..... Greensboro
Dossenbach's ..... Sanford
Carolina Off. Supply Co. ..... Durham
Farmville Furniture Co. ..... Farmville
Highland Furn. ..... Fayetteville
Browning & Farrell ..... Durham
Carolina Off. Supply Co. ..... Rocky Mount
McMillan Furn. ..... Jacksonville
McMillan Furn. ..... Clemmons
Raleigh Off. Supply Co. ..... Raleigh
Rose Furn. ..... High Point
Teague Furn. ..... Lenoir
Wilmington Furn. Co., Inc. ..... Wilmington
Graham's Dept. Store ..... Red Springs
Dunn Furn. ..... Dunn
Furniture Fair ..... Winston-Salem
Paul T. Baker ..... Kinston
Canady Furn. ..... Burlington
Carter Furn. ..... Mt. Airy
McMillan Furn. ..... Durham
R & N Furn. ..... Morehead City
Rhodes-Day Furn. ..... North Wilksboro
Saunders Furn. Mart ..... Lincolnton

OHIO
710 Vine St. ..... Cincinnati
141 E. Columbia St. ..... Alliance
7 S. Perry St. ..... Dayton
823 Market Ave., N. ..... Canton
2507 East Main St. ..... Columbus
4123 Rush Blvd. ..... Youngstown
326 W. Bancroft ..... Toledo
67 S. Main St. ..... Mansfield
The M. O'Neil Co. ..... Akron
Strouss-Hirshberg Co. ..... Youngstown
D. M. Ogilvie Co. ..... East Liverpool

OKLAHOMA
914 N. 4th St. ..... Ponca City

OREGON
123 S. W. Broadway ..... Portland
75 W. Broadway ..... Eugene

PENNSYLVANIA
Second & Locust Sts. ..... Harrisburg
1010 Old Town St. ..... Clearfield
5016 Wayne Ave. ..... Philadelphia
205 S. George St. ..... York
329 Washington Ave. ..... Scranton
705 E. Walnut St. ..... Lewiston
217 Wyoming Ave. ..... Kingston
336 W. 4th St. ..... Williamsport
526 N. 7th St. ..... Allentown
508 Northampton St. ..... Easton
4 N. 10th St. ..... Reading
535 Philadelphia St. ..... Indiana
406 Grand St. ..... Middleburg
1012 Edgewood Dr. ..... Springfield, Del. Co
130 S. Washington St. ..... Butler
11 E. Lancaster Ave. ..... Ardmore
Gimbel Brothers ..... Philadelphia
Gimbel Brothers ..... Pittsburgh
222 Long Lane ..... Upper Darby
925 Penn Ave. ..... Pittsburgh
125 S. Highland ..... E. Liberty
Metzler's ..... Uniontown
Charlson's Furn. ..... Kittanning
Doolittle, Inc. ..... Beaver Falls
Office Outfitters of Erie ..... Erie
John G. Check Furn. ..... Monessen

RHODE ISLAND
1008 Hospital Trust Bldg. ..... Providence
109 Washington St. ..... Providence

SOUTH CAROLINA
Hemingway Furn. Co., Inc. ..... Hemingway
Home Furnishers, Inc. ..... Lancaster
Orangeburg Wayside Furn. Shop ..... Orangeburg
Tyler Furn. ..... Florence
Maxwell Brothers & Kinard ..... Laurens
Old Colony Furn. ..... Greenville
Town & Country Furn. Shop ..... Charleston

TENNESSEE
322 S. Gray St. ..... Knoxville
214 N. Lauderdale St. ..... Memphis
115 Holston Court Rd. ..... Knoxville
Miller Brothers Co. ..... Chattanooga

TEXAS
5016 Almeda ..... Houston
4524 Lovers Lane ..... Dallas
3007 Seymour Rd. ..... Wichita Falls
1612 S. Staples St. ..... Corpus Christi
2117 19th St. ..... Lubbock

VIRGINIA
1-D E. Grace St. ..... Richmond
315 Gray Ave. ..... Winchester

WASHINGTON
503 W. Sprague Ave. ..... Spokane
1520 5th Ave. ..... Seattle
16 N. 2nd St. ..... Yakima
615 Yew St. ..... Centralia

WEST VIRGINIA
321 Knollwood Dr. ..... Charleston
Evans Furn. Store ..... Grafton
Beckett Furn. ..... Logan

WISCONSIN
1518 N. Van Buren ..... Milwaukee
303 N. Dallas ..... River Falls
730 Main St. ..... Green Bay
2505 Clark St. ..... Manitowoc
2612 W. State St. ..... Milwaukee
Gimbel Brothers ..... Milwaukee
William A. Brauer ..... Fond du Lac

CANADA
Henry Morgan Co., Ltd. ..... Montreal, Quebec
Henry Morgan Co., Ltd. ..... Dorval, Quebec
Atomik Steel Prod., Inc. ..... Montreal, Quebec
Simpson's Dept. Store ..... Toronto, Ontario
George L. Empringham ..... Toronto, Ontario
Choquette & Co. ..... Montreal, Quebec
Sabourin Electric ..... Montreal, Quebec
Valmore C. Frith ..... Dunnville, Ontario
Lachine House Furnishings ..... Lachine, Quebec
517 McIntyre Bldg. ..... Winnipeg 2, Man.

CUBA
Calle 23, No. 1155—Vedado ..... Havana

HAWAII
1112 Pensacola St. ..... Honolulu

MEXICO
Avenida Presidente Aleman, 253-B ..... Mexico, D.F.

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

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CALIFORNIA

PALM SPRINGS

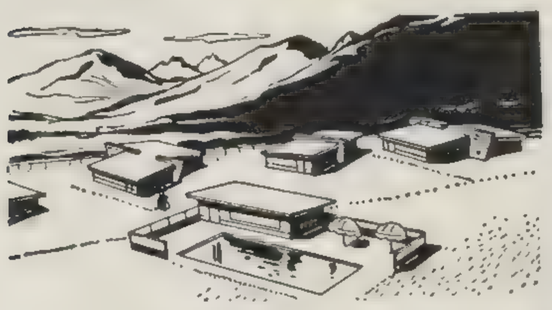


El Mirador

The world's most distinguished resort hotel. A fabulous, sun-caressed desert paradise of 21 acres. Winter mecca for America's smart set, celebrities in public life, the great of stage and screen. Every recreational facility imaginable, including the beautiful Olympic swimming pool. Famous for wonderful food. No more luxurious accommodations anywhere else on earth. See your travel agent, or write El Mirador, Palm Springs, Cal.

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GRANT, P. O. PARK COUNTY

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SS "Atlantic City"

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CONNECTICUT

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Happy Acres. Informal mountain-lake resort for young marrieds & singles. Sandy beach, pool, all sports, nightly dancing. 100 studio accommodations.

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Point Lookout Club

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OGUNQUIT

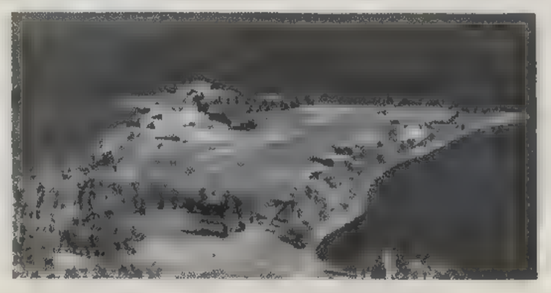
Ogunquit. Famous summer vacation center. Smooth, uncrowded beaches, numerous activities. For folder write Publicity Bureau, Ogunquit 14, Maine.

ROCKWOOD (MOOSEHEAD LAKE)

The Birches. Distinctive cabin resort. Luxurious comfort in primitive setting. Sports, social activities, famous cuisine. Owner Oz Fahey, Tel. 2151.

MAINE

KINEO



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Maine's newest, most complete Resort Hotel. On beautiful Mooschead Lake. Secluded as the big Maine woods, yet as nicely appointed as the finest home. Championship swimming pool, golf, tennis, fabulous fishing. Excellent food, cocktail lounge, friendly social life, pollen-free air. Also cottages. Late June to Sept. 8. Kineo, Maine.

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Annisquam Inn. Small, gracious. Glorious view, pvt. sandy beach, boat trips, fishing, artist colonies. Mid-June—mid-Sept. From $56 a week A. P.

CHATHAM

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NANTUCKET



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MASSACHUSETTS

NANTUCKET ISLAND

The White Elephant Hotel and Cottages —directly on the harbor—fine food—relaxed gracious living—Owner-mng.—Tel. Nantucket 640.

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East Bay Lodge. Restful surroundings. Fun and companionship with congenial families. All sports. $12 up daily inc. excellent meals. Lounge. Folder.

NEVADA

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NEW HAMPSHIRE

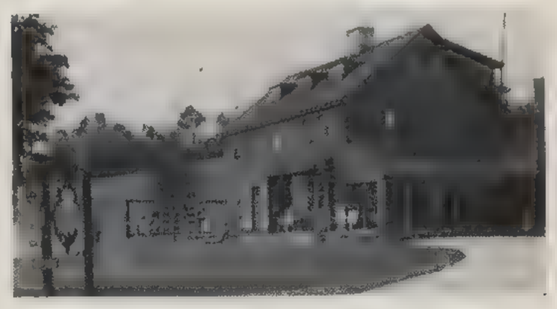
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A majestic 200 acre estate high in the evergreen-clad White Mountains. Private golf course with first tee at door. Swimming pool, tennis, trout fishing, riding stables, music nightly. Cocktail Lounge. Many interesting places to visit. Congenial clientele. George W. Collier, Prop., Fred L. Miner, Mgr., Tel: FRanconia (N.H.) 3-6911.

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The Westbury. Madison Ave. at 69th St. Distinguished clientele. Attractive rooms & suites. Famous Polo room—bar and restaurant. A Knott Hotel.

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VIRGINIA

VIRGINIA BEACH



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Come enjoy our superb facilities
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new outdoor pool new sunbather's "beach" new children's playground

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Richmond, Va. • Charlotte, Winston-Salem, Greensboro and Durham, N. C.

Doop's *East Orange, N. J.*

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH, *Publisher*



HORST

COVER: *Back-streaming beret that follows the new hat-instructions to the letter—applies like a jewel (see pages 91-93) to any black afternoon dress with brilliant fashion effects. It's frosted blue—a new crystalline fabric weave—by Tatiana, at Saks Fifth Avenue. Accessory news, continued: turquoises, gold—a pin and diamond-glittered earrings from David Webb. Lipstick: a new pastel, "Rose Coral," by Yardley.*

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the new fashion-conscious lipstick shade with deep orange
undertones, so beautiful with summer tans.

Germaine Monteil

Vogue's eye view

instant fashion—

defined in

twenty seconds

In the twinkling of your eye (98 words by actual count, and the average person can read at least 300 per minute), here's what we mean when we call this an issue of instant fashion. Everything here is flashing into fashion as we write. Everything here is ready in the shops as you read.

And everything here comes practically dressed to put right on and walk out in. For also in this issue, you'll find the 1955 accessory news—what's what about what now goes with what. Now, not another second to be wasted; turn the page—instantly.

Accessory news:
how it changes everything

This could happen (and it's why accessories are such an alluring fashion department): some one of the new bag-belt-shoe-glove-jewel ideas could change your wardrobe's outlook in an instant. No woman with all her clothes-wits about her has ever bought a dress to match a glove—that isn't what we're saying. What we're talking about is the little click that sounds in the brain when a new accessory appeals to you, the sudden seeing-yourself-in-a-new-light that makes you turn the closet inside out and begin to make new clothes plans. These have special powers in that direction: The yellow city-bag: bland yellow and beautifully tailored; could start even a fairly conservative woman to thinking that there are new, as well as old, conservative ways of wearing a black city suit. Brown suède accessories for white-organdie evening dresses: the woman who so far has failed to see herself in the new white organdie (much fêted in Paris) might suddenly see the sophisticated side of it. Then, the jewellery news—the new gold necklaces, the turquoise-bluing, the pastel pearls. Their good new looks could do more than break a woman of the plain-pearl-choker habit. She might, in the case of the pastel pearls, see a whole new way of wearing summer neutrals—a beige sheath with lemon pearls; beige pearls, matinée-length, at the neck of a grey chiffon dinner dress. And, print shoes: these, in polka dots, say, could lead a woman to take the step toward mixed prints—to the shoes, she could add a striped straw hat, wonderful new look with an utterly simple black day-dress when all the colours involved are strictly black and white. Hats? Like little jewels now—and the woman who begins applying them that way might find herself with a whole new way-of-dressing—simple, sleeked dresses, with one brilliant point of focus: a natural linen suit with a barbaric blaze of turban; blue and white silk stripes, and an emerald sou'wester; turquoise silk and a natural jewel-of-a-hat (see right).

Hats now: natural jewels

This is how the hats apply now—like brilliant jewels
on simple summer dresses. This, one of the new naturals
(fashion Paris also approves), natural caning-straw with a stalk
of field flowers. Sally Victor. Also at Nan Duskin; D. H. Holmes;
Best's Apparel. The new turquoise-bluing: a silk shantung
shirt by Bellciano. This and the Crescendoe gloves: Lord & Taylor.
Cartier diamond-and-gold jewels. Pond's new "Courtin' Red" lipstick.

RUTLEDGE



New hat instructions: apply like jewels



Chalk-white jewel for red linens, navy-blue polka-dot silks: toyo cloche with a double whirl of navy blue. By Christian Dior-New York. Bonwit Teller.

Flashing green and blue (and a jewel for costumes of either colour): trellis-straw skimmer; Mr. John. Jewels, Van Cleef & Arpels.

Chiffon turban and scarf—fashion that applies to city fashion life, from a late luncheon on. Both, Sally Victor.





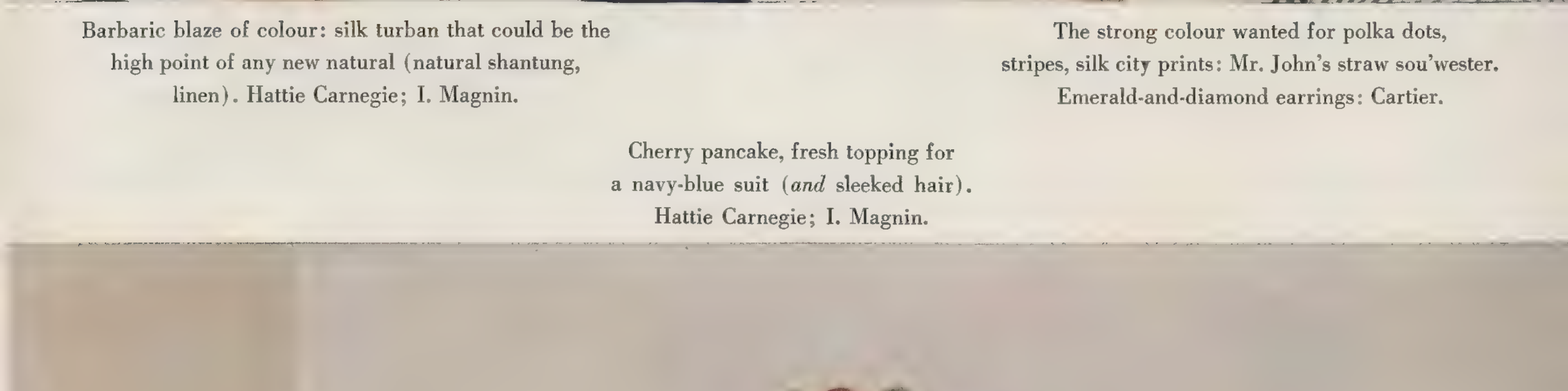


Barbaric blaze of colour: silk turban that could be the high point of any new natural (natural shantung, linen). Hattie Carnegie; I. Magnin.



The strong colour wanted for polka dots, stripes, silk city prints: Mr. John's straw sou'wester. Emerald-and-diamond earrings: Cartier.

Cherry pancake, fresh topping for a navy-blue suit (*and* sleeked hair). Hattie Carnegie; I. Magnin.




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Paris: new hat and shoe directions

Facing page: If hats go this way (and this one makes a trend seem very tempting), there'll be a lot more to them. It's Givenchy's new natural-straw boater, with a new kind of boater crown—flat, but almost as wide as the wide shady brim. For town; Givenchy shows it with a slender black wool dress. Hat, in America at Marshall Field.

Above: One of the shoes that led the field in Paris—the opera pump stripped down for summer (and yet not showing the toes), according to Perugia directions. Givenchy uses it throughout his collection—the toe cap cut in a perfect triangle, for new bareness at the sides. In America, at I. Miller. The umbrella: bright stripes that furl up to a slim barber pole.

KAREN RADKAI

Instant fashion: in a black and white flash

You could write this shopping list on the head of a hatpin: it's only three words—black and white—but it covers every smart silhouette clear up to the new tunic suit; could keep a woman in fashion every instant from now till September. The plan is simply this: costumes that mix black and white exclusively. And if you think that means only "black and white touches," better get out the abacus and start turning the pages of this issue. Here are just some of the ways the black-and-white idea can be multiplied into more smart looks than there are colours in the spectrum.

Black and white, in prints—a polka-dot redingote, for instance, worn with a black sheath dress, patent leather pumps, white gloves.

Good grey mixes of black and white—as shown opposite and on the next page. Coats and overblouse dresses in black-and-white weaves so closely woven they seem grey in colour; to wear with bright black shoes, hats, bags, white gloves, white rims at the neck.

Black costumes incorporating white: a black linen day sheath, perhaps, wearing a sleeveless white linen cardigan; or (April 15 Vogue) a black dinner dress with yards of white organdie overskirt.

Black costumes incorporating black-and-white: the new shirt-jacket sheaths are good examples of this. In this issue, two such, belted into white jackets striped and polka-dotted with black.

Black costumes with black and white added: a whole collection of these on pages 100 to 103; but just for good measure, consider the idea of a black dress simpler than ABC, worn with two kinds of black-and-white print—a hat in swirls of same, polka-dot pumps.

Black and white this simple: Balenciaga does it—a white piqué town suit with one perfect black rose tucked under the collar.

Last note on black-and-white dressing, and the next thing you might add to b.-and-w. costumes: a light touch of strong colour—a yellow leather bag or a wristful of turquoises (see pages 105, 106).

Black and white mixed to new effect: the cotton coat-costume

Opposite: New way to wear black and white in a coat—closely woven to a grey effect. Under this coat of ribbed Herbert Meyer cotton-and-silk (Tebilized), a coat lining and sheath of black cotton faille. Costume by Adele Simpson, about $155. Bonwit Teller; Himelhoch's; Harzfeld's; I. Magnin. The accessory-setting, sharply black and white (with the Marquise shoes, stockings by Phoenix).

LEOMBRUNO-BODI





LEOMBRUNO-BODI

Instant fashion:

in a black-and-white flash

Ready-mixed fashion here: whiteness mixed with black at the loom-and-dye stage—white powdering, and white dots, on black cotton. *Facing page:* Black-and-white silky cotton cut as a slender two-piece dress—slim skirt, overblouse jacket—with a white scarf added. By Adele Simpson, of Italian cotton, $80. Henri Bendel; Julius Garfinckel; Best's Apparel. Marvella earrings, Henri Bendel. *This page:* A dress-and-jacket costume of black cotton neatly whitened with dots, with a rim of white piqué at the neck. By Adele Simpson, of Hope Skillman cotton, about $90. At Bergdorf Goodman; Hutzler's; Wm. H. Block; Neiman-Marcus. Black calfskin bag by Rolfs: Bergdorf Goodman. Slender black calfskin shoes from Andrew Geller. Cannon stockings, in a soft, "Sunny Beige" colour.





1



2



3

Black and white news-flashes

More plums of 1955 fashion, currently black: worn here with black, with white, with both. 1. A breezy, sleeveless dress with a floating panel that's a polka-dot surah scarf. By Arnold-Fox of silk shantung, about $50. Best's; Frost Bros. The black bag by Coronet, and the cuffed shantung hat by Suzy: Best's. 2. A little black costume of linen with pearly buttons about the size of poker chips. The dress is cut along camisole lines; then, an easy skirt. The short cardigan jacket is lined with white silk. By Maria Krum, of Moygashel linen, $110. Rosette Pennington; The Higbee Co. Cloche by Madcaps, Rosette Pennington. 3. A slender, nearly-sheath dress of black-and-white windowpane check, with a white gilet and cuffs (both detachable). Instant fashion in this sense, too: you can count on one hand the daytime instances when you wouldn't wear it. By Ben Barrack, of M & W Thomas cotton, $45. De Pinna; Montaldo's.



4

4. Black bird's-eye piqué costume—the dress has a square neckline, a long, moulded torso line, a belling-out skirt. The close little jacket stops just above the waist, buttons up to a wide-spaced rim of collar. By Cabana, of a crisp coal-black piqué. $30. At Bonwit Teller; Woodward & Lothrop. How the black-and-white accessory news is applied here: in good, wide wallpaper stripes on a canvas carryall satchel by Van S. The hat is a tucked white organdie bicycle clip. Sandals: a couple of patent leather bands. 5. A slender black sheath dress with a wide-away collar tied by a white chiffon streamer-scarf. By William Fox of linen-like silk, $70. This, at Henri Bendel; Woodward & Lothrop. The crocheted white beret with the nice French sailor-ish tilt to it, by Madcaps. The handbag (overnight case?) is white straw cloth tufted with dabs of black; this, by Ronay. Both hat and handbag are at Henri Bendel.



5



1



2



3

Black and white news-flashes

1. A full sail of skirt, a close top; to wear sweatered—now. By Kane Weill, of Wamsutta Lustersheer, $30. Beret, by Madcaps. Both: De Pinna. Dress, also Neiman-Marcus.
2. An instant fashion (but not one to put on the instant you get up): a late-day cotton, tucked the whole way from shoulder to hip. By Hannah Troy, of Wamsutta Lustercale; $70. Hat, by Madcaps. Both: Bergdorf Goodman. Dress, also Wanamaker's, Phila.
3. The very dress to start a summer's day and see it through thoroughly, prettily; a tucked sheath with a high, square, lace-rimmed neckline. By Rembrandt of Wamsutta Lustercale; $40. Bonwit Teller; The Broadway. Black sailor hat, Sally Victor.
4. Easy, light, almost slinky-looking dress—a marvellous hot-city-day costume. Fagoted silk shantung, tied softly at the neckline. By Samuel Winston, $95. Saks Fifth Avenue; Woodward & Lothrop. Tilted black beret.



4



5



6

5. Another summer costume to start life early and stay out rather late: a black sheath with brief sleeves (very nice on its own for a real scorcher), and a white mess jacket lined with bright plaid. By David Goodstein, of Moygashel linen; $99. Saks Fifth Avenue; Dayton's. Bag by Lucille: Saks Fifth.
6. The coat dress, newly bared, double-breasted (the buttons really work at their job, and *un*-button). By Talmack, in a lightweight cotton faille; $70. Beret by Suzy. Lord & Taylor. Dress, also at Montaldo's.
7. A shapely black shadow-of-yourself—with a vast collar (actually it's a white linen cape). By Trigère, in cotton shantung; $125. Madcaps cloche. Milch bag. All, Lord & Taylor. Dress, also at Bramson's.
8. The softened sheath—very clean-lined, but widely-collared above small-but-serious sleeves. By Grenelle, of firm-textured silk; $60. At Bendel's Young-Timers; Sakowitz.

7



8



RUTLEDGE



Black with white:

the late-day tunic

Left: Here with a flare, the top silhouette in New York and Paris; and in this case, it's a self-made fashion—a short overskirt snaps over a sheath to form the line. By Rembrandt, in black silk-and-cotton; about $40. Dress, Madcaps beret, Lucille handbag: all, Saks Fifth Avenue. Dress, also Hutzler's. Sandals by Paradise. Holeproof sandalfoot stockings.

...use turquoise-bluing

One light touch of a strong colour: that's good fashion for the black summer dress wearing the new black and white accessories. A favourite Vogue form of it: turquoises. *Near right, above:* Turquoise necklaces. Little pea-size beads, strung in a 54-inch rope; by Castlecliff, $5*, at De Pinna. Larger matrix turquoises, gilt—Dalsheim chokers, $2.50* and $4.50* each, at Jay Thorpe. *Far right, above:* Fake pearls, matrix turquoises. Richelieu necklace, $12.50*. Altman. *Clustered, centre:* Turquoise bracelets in several shapes. Coil bracelet, coiled with gilt, by Napier; $10* at Saks Fifth Avenue. Turquoise cuff, with gilt; $15*; skinny bangle, $2*. Both by Bergère; Bonwit Teller. Oval-cut turquoises in a gilt wristband, $10*; by Schreiner, at Lord & Taylor. Cabochon turquoises in gilt, $15*, and zigzag bracelet, $25*—both by Mazer; Henri Bendel. *Below:* Zigzag earrings to match bracelet, $5*. By Mazer. Henri Bendel. Ball earrings: by Eisenberg, $5* at Bergdorf Goodman. Pin: by Miriam Haskell, $15* at Saks Fifth. *In black and white:* Two polka-dot silk squares by Glentex. $3 each. Bloomingdale's. The bull's-eye—a swirled straw Emme hat.

*PLUS TAX





Black and white:

the shirt-jacket sheath

Right: Both black and black-and-white for summer—the sleeveless sheath of black linen, here belted into its striped black and white silk shantung jacket. By Arnold-Fox, about $70. Bendel's Young-Timers; Hudson's; Hutzler's. Lucille bag, also at Henri Bendel.

...and yellow-bag news

For town, for a stroke of colour with black (or black and white) costumes: the news of yellow handbags—a bland yellow, beautifully tailored, that comes not as a fashion-shock but as a new and correct accent (even for the woman with fairly conservative tastes). *The bags, top to bottom:* all for city wear. The reticule bag: news in soft, soft-yellow calfskin. By Lucille, $50*. Lord & Taylor. The envelope bag: actually a vast, flat, folded pouch, in elkskin; double handle. By Michel, $40*. Bergdorf Goodman. The rectangle bag: calfskin with bevelled corners, closed with a big gold-plated button. By Evans, $38.50*. Saks Fifth Avenue. The epic-sized belt? A handbag: a calfskin envelope, unarguably buckled. By Bienen-Davis, $33*. Henri Bendel; Neiman-Marcus. The square bag: calfskin with a gold-plated frame, clasp. By Jana, $13*. Bonwit Teller. *In black and white:* silk Glentex square ($2, Best's) and a washable glove wardrobe. Top glove, in black: double-woven nylon, mid-arm length. By Van Raalte, $3. Best's. Top glove, in white: double-woven cotton. By Fownes, $3. This, at Franklin Simon. Half-hidden black glove: Irish linen, very short-cropped. By Aris. $3. At Peck & Peck. Bottom glove: double-woven cotton, hand-sewn. By Wear-Right, $3.50. Lord & Taylor.

*PLUS TAX





KIM STANLEY

KIM HUNTER



WILLIAM KLEIN



KIM NOVAK

KIM FOR SUCCESS

This lucky-sounding name now belongs to three young successful actresses, all born to other names. (It began, apparently, when the ravishing heroine of *Show Boat* had a baby girl on a river boat, storm-tossed between Kentucky, Illinois, and Missouri, and named her Kim. That Kim, too, became a successful actress.) All three Kims: photographed here in black cashmere sweaters, gilt jewellery.

KIM STANLEY (born Patricia Reid) is the funny, rowdy, enchanting heroine of *Bus Stop*, William Inge's new hit play. As Cherie, the "chanteuse" from the Ozarks, she is on stage almost every minute, playing with rich humour, technical resource, and a direct, disarming naïveté. She made her first big hit in Inge's *Picnic;* between the two, appeared in *The Traveling Lady*, and in many plays on TV. In this photograph, Miss Stanley wears the newest necklace choice going: gilt. This, the bracelet, and earrings, by Monet.

KIM HUNTER (born Janet Cole) memorably acted Stella to Marlon Brando's Kowalski in *A Streetcar Named Desire* on the stage, then in the movies, scooping up an Oscar en route. (As the ever-pregnant Stella, she wore a series of pillows under her costume.) She appeared on Broadway this winter in *The Tender Trap;* on TV, in such plum parts as Saint Joan on "Omnibus." Red-haired, with a quick, humourous charm, Miss Hunter is photographed here in this further illumination: a shining gilt necklace by Napier.

KIM NOVAK (born Marilyn Novak) is happily described by her studio, Columbia, as its "Star of Tomorrow" after only three movies—*Pushover, Phffft,* and the not-yet-released *Five Against the House.* She landed in Hollywood while touring with an electric-appliance display, somewhat austerely billed as "Miss Deep Freeze." She has green eyes, ashy-silver "fluorescent blond" hair; wears, here, a Capri disk bracelet. *All three sweaters:* black cashmere by Bernhard Altmann. These, and the gilt jewellery: De Pinna.

The new pink town suit: change of accessory-management



Black accessories for pink: to wear, specifically, with the pink suit on the facing page—whenever it's not wearing the red-and-white accessories shown with it there. Shoe, directly below: black Seton patent leather. By Newton Elkin, $25. Lord & Taylor. Handbag, at right: black straw, with town-bag tailoring. By Ingber, $11*. Peck & Peck. Handbag, lower left: black plastic, black bamboo. By Ingber, $13*. Bergdorf Goodman. Shoe, lower right: black calfskin, piped but nowhere seamed; straight new hatpin heel. By Herbert Levine, $35. At Jack Schaefer. Far right, below: patent leather pocket agenda, with Italian datelines. $9*. Gucci.

Pink suit, red-and-white setting: Opposite, the easy town suit, news as an outright pastel—this, a Handmacher Weathervane of Celanese acetate and rayon. About $40, including a matching overblouse. The jewel-of-a-hat: a turban coif of cotton Paisley, from Sally Victor. Suit, handbag, Napier earrings: all, at Altman. Suit, also at Hudson's; L. S. Ayres; The Broadway. Cotton gloves by Hansen: Bloomingdale's.

*PLUS TAX




RUTLEDGE

More gold in the picture

On this page: A new fashion diet (with no carats, as it happens) that might be the almost-daily accessory habit of a smart woman. Newest single piece of goldness shown here: the gilt necklace. New feeling throughout the collection: tailoring—to apply instantly to almost all silk prints, certain sweaters, tinted tweeds; to mix with rhinestones for late-day and evening. 1. Twists of gilt wire between wavy gilt bands: a cuff bracelet by Bergère, $3*. Bonwit Teller. 2. Interlocked circles of gilt—a necklace fitted close, high. By Castlecliff, $18*. Lord & Taylor. 3 and 4. Gilt bamboo: a couple of twigs for earrings, $5*. The bracelet, a rather solid hoop, $7.50*. These, by Castlecliff, at Altman. 5 and 6. Two flexible plaits of gilt, one bracelet a curving braid, one in chevrons. $7.50* each. Both by Trifari, at Saks Fifth Avenue. 7 and 8. Gilt with a spun, thready look, a rich bright colour like Etruscan gold. The half-globe earrings, $1*, and the jointed bracelet, a close-clasped cuff, $2*. Jewellery, by Coro, at Macy's.

. . . and more spice

Facing page: Mirror's-eye view of a woman with a fine supply of 1955 accessories (in gilt and spice colours, news with black)—and one accessory that the mirror can't see. This, Shulton's "Old Spice" fragrance, making a lasting rose-and-clove impression (more, page 174). The necklace she's wearing: of textured gilt, tailored, fitted high; by Boucher, $12.50*. Her earrings: gilt plaits; by Boucher, $6*. Bag: bamboo and Paisley; by M & M, $15*. Bracelet: gilt snails; by Boucher, $17.50*. Her glove: pigskin; by Alexette Bacmo, $6.50. Glove on table: linen string; by Wear-Right, $3. Clipped to the glove: looped "rope" clips of white-gold gilt; by Monet. $10* a pair. The shoe with the new triangle tongue, $27. Earrings on shoe: nubby gilt by Boucher, $6*. Choker on table: gilt weaving; by Monet, $25*. *All* accessories at Saks Fifth Avenue; Frost Bros. Exception—the Julianelli shoe, Lord & Taylor. Treated to these accessories: a black Premier cashmere sweater, $20. Best's.

*PLUS TAX

GRIGSBY



LEOMBRUNO-BODI

Flowery flattery, with a new label

Two new, pretty ways-to-look for little summer evenings: obviously. What's not visible, but very newsworthy, is the label inside each dress—both are designs from a first collection, by Grenelle (Vogue marked the name for watching, in the March 15 issue). Its theme: quite frankly, clothes for the beautiful figure. Everything's lighthearted, and in a mild price-range; and all the prints are not only especially pretty, but especially designed for this collection. *Above:* A wide V neckline and a whirl of box pleats, in white silk-and-cotton blown with beautiful print roses. The waistband—velvet in a roseleaf-green. About $60. *Left:* White cotton organdie with blue forget-me-not embroidery—the overskirt snaps off and the dress becomes a flowered sheath. About $90. *Both pages:* Dresses, at Lord & Taylor; Julius Garfinckel; Hudson's; J. W. Robinson. Richelieu jewellery, also Lord & Taylor. Organdie hair bows: Sally Victor.

Number 5 in a series: This view of Marc Chagall, the great painter, is the fifth in Vogue's series on living masters in art, all with photographs and text by Alexander Liberman. Next in the series, a feature on Vlaminck in the May 1 issue.

CHAGALL

BY ALEXANDER LIBERMAN

Vence, a tiny walled hilltop village in the South of France, has become in the postwar years a centre of intense artistic life. Artists, dealers, collectors, students, and snobs flock there as they used to flock to Montmartre or Montparnasse. Matisse's white and blue chapel is the temple of this new Athens. Vence seems the undisputed capital of that small stretch of Mediterranean coast between Cannes and Nice. Only Picasso's Vallauris, like a rival city-state of the Italian Renaissance, disputes its dominance.

To go to the Midi has become a must for anyone interested in today's art. At certain moments of the year, the names of Picasso, Braque, Chagall, Léger (and before his death, Matisse) are heard on the lips of countless tourists sunning themselves on the promenades and beaches. The evocation of these prestigious names seems to confer the stamp of cultural approval on the lazy, carefree, holiday life of the Riviera. Any tourist feels that he has participated in a creative adventure by merely swimming next to Picasso or Chagall. In the Midi these artists have really become the nobles of the land. Their wishes are respected, their activities reported; they are the royalty of art.

Chagall, an *émigré* from Russia who has lived in Germany and America, as well as France, is a relative newcomer to the Riviera; he bought his white villa at Vence in 1949. Marcel Proust once stayed there, and the studio, a garage-like building next to the house proper, was once used by Paul Valéry, the great poet, when he painted. The two buildings are on the side of a steep hill and the magnificent, well-kept garden is like a gigantic green staircase that descends to the entrance gate.

On a large stone terrace in front of the house a garden table was set for tea. I sat there with Madame Chagall waiting for Chagall to come from his studio. Intense sunlight streaked through the bitter-clean-smelling leaves of the eucalyptus trees. We were surrounded by flowers, the spottiness of their colours combined with the broken-up patterns of light and shadow created a sensation of visually enclosed space. For a moment I felt transported into a Slav interior. As a flowered wallpaper gives intimacy to a room by making us conscious of the surrounding walls, so the Bonnard-like patterns of colour created warmth and induced relaxed conversation.

Valentine, or "Vava," Chagall's new wife, sat at the table ready to pour the tea. She is Russian; her jet-black hair, her black eyes, black blouse, and black slacks accentuated her Oriental beauty. Her regular, rounded features and subdued, flowing gestures expressed a tender, shy gentleness. There is a weary worldliness in her speech, an understanding, feminine intelligence supplementing her alert sense of humour. In her Chagall has found the tact and wisdom that he needs to organize and protect his creative life.

She is his second wife. His first wife, Bella, was the companion, the inspiration, and the tender protector of his life. Through her and with her he became Chagall, the great artist. They were married from 1915 until her death in New York in 1944. They had one child, a daughter, Ida, a painter, who is a passionate, devoted admirer of her father. Now married to an art historian, she lives in the summer in nearby Gordes.

A short, stocky man came down the long flight of steps that connected the studio with the terrace. The man was Marc Chagall. He was dressed all in blue; a thin crisscross of red checkered his shirt; a thick, rough leather belt held the baggy blue linen trousers.

Chagall's face was tanned, weather-beaten, its strong, marked features surrounded by thinning unruly locks of grey hair. His well-muscled, compact body gave a sense of youthful, dynamic vitality, of earthy, male vigour. The intimate welding of the extremes, the physical roughness with the spiritual, gave stature and dimension to his presence.

He smiled when he saw us, a quick, self-conscious smile, his head slightly tilted to one side like a bird examining a new object from all angles. The sadness of his eyes added, by contrast, intensity to his smile.

His voice, very soft and husky, had the dim hoarseness of many Russian voices. He seemed to speak with the tips of his lips. In whatever language he spoke—French, English, German—a strong indestructible Russian accent coloured and modified the sound of each word. He sat down with a sigh. Vava poured the tea. Often during our conversation I noticed the sighs that seemed momentarily to ease some inner pain. They were like



CHAGALL, *laughing, at tea in his Vence Garden with his wife*

rests in music, acquiring meaning from the gay or sad sounds that surrounded them. Each sigh preceded or followed a change of mood.

He laughed often; he laughed as though he enjoyed laughter. He seemed to find in it, as in the sigh, a physical release. He has an acute sense of humour, a curious ability to extract fun out of the incongruities of life, like a protective device quickly interposed in order to avoid the underlying sadness and tragedy. Chagall is like the character in Molière "who hastens to laugh for fear of crying."

As I watched him, the rich texture, the variety, the complexity of this man's nature became apparent. He was intensely alert, curious about people and places. Curiosity, the desire to find out, is a sign of interest in life, and interest in life is a sign of youth. He would punctuate and interrupt the conversation with direct, factual, down-to-earth questions. Having asked, he would await the reply with a preformed expression, as though he knew in advance the answer.

The most mobile, revealing lines on his face were the wrinkles on his brow. Chagall's high forehead was plowed by five or six sinuous furrows that undulated simultaneously. The emotions of the man could be measured by the intensity, the direction of these exterior ripples of the mind. Surprise, interest, suffering, joy all had their counterpart in the movements of his brow.

With his ability to ask, he has the parallel gift of listening. Few people listen; an artist must, for in his quest for truth, how will he find it if his mind is closed? As Chagall listened, his face took on a sad, meditative expression or suddenly, as if kindled by a spark, his eyes lit up, his mouth opened slightly, as though to facilitate the penetration of meaning. His eyelids would open wide, his eyebrows push up as if to clear the path of sight. At that moment his face was the face of a believing child to whom a miraculous fairy tale has been told. This ability to believe the unbelievable, to see the magical, the wonderful, the unseen, is a gift that only the poet, the artist, and the child share on this earth. To preserve this pure and innocent vision through life is one of the major difficulties of any artist. Chagall, now sixty-five, has preciously protected, sheltered the spontaneity of his perception. When the child that is within all of us grows up, then we look, think, and are our real age.

As he spoke and listened, Chagall was change, made man. The succession of moods, the jarring discontinuity of moods were the outward signs of successive intense emotions. This skipping of moods creates a sensation of unreality. Near Chagall one does not experience the soothing flow of a serene nature; his is a stimulating, electrifying, tense presence, his nervous sensitivity barely hidden under moments of impassive calm.

After tea, we went into his studio, a long white room. In the presence of his work, a new Chagall appeared, a much graver, sterner man. A craftsman surrounded with the tools of his trade, he went about his work in a matter-of-fact way.

All artists are quiet in the act of creation. They become absorbed; they withdraw from their environment. Chagall sat down at a large drawing table by the single large, low window. From the incredible clutter of pencils, pens, brushes, paints he selected a brush and meditatively started to draw. Drawing is the most direct expression of thought. The black line that slowly unwound on the white sheet of paper was a sinuous arabesque, an undulating expression of a sensuous and supple mind. The curve, the curl, the wound-up spring are also images of pent-up vitality, of potential growth.

Slowly under our eyes the line (*Continued on page 120*)

MARC CHAGALL
IN HIS VENCE STUDIO

(on the next two pages)
The illusion created by the enormous canvases transforms the studio into an unreal, poetic world, lit by overpowering colour. The figures seem to leave the canvases momentarily and to float, soar, and dance around Chagall as he stands enveloped in the visions he has evoked.







CHAGALL, *a severe craftsman, checking proofs for his Bible illustrations at his Paris engraver's.*

became the curve of a woman's body, the outline of the image that is always first in Chagall's mind. As in music the curve that he had drawn was his main theme. Around it he now could play melodic variations. His face suddenly close to the paper, he added minute dots like black galaxies in the milky white of the paper. He would squint, draw back his head, add a minute dot, squint again and with a subtle, barely perceptible flourish add a final dot, with a half-smile as though amused by his own subtlety, a gambler throwing an extra and last chip before the *croupier* says "*rien ne va plus.*"

In a small back room Chagall works on sculpture. Out of white marble blocks he has carved his favourite subjects: the angels, the lovers, the Chagall faces. These sculptures, crude and primitive, are like the bas-reliefs on mediaeval church pillars. The struggle with stone adds power to his symbols.

Of some painted tiles in the studio he said: "What noble materials for the artist to create with: earth and fire. To be worthy of them one must be pure, simple." There is a yearning in him for deeper values, away from the pleasing. He finds that taste is playing a much too important rôle in art. "Too often art equals taste. Cheese has taste," he added. He spoke of painters whose refined and subdued colour harmonies are in good taste, adding contemptuously, "A woman dressed in the colours of their paintings would look smart."

Above all he admires the great colourists. Claude Monet: "I adore him, he is the greatest." Bonnard: "Now here was a great painter, and *du sérieux.*" He passed curt judgments on his contemporaries: Braque, "great painter, very French." Mondrian, "good taste, charming." Klee, "I adore him." Modigliani, Soutine, "Great painters." Matisse, "He doesn't give a damn for anything or anybody. He is so sure of himself." Giacometti, "He feels the profound forces of nature. He counts."

Two large canvases stood on easels along the greater length of the main studio. The paintings loomed even larger under the low ceiling; enormous, fantastic scenes kaleidoscopically swirl in oceans of solid colour, yellow, blue, with laws of space and gravity ignored by the floating, dancing figures and the objects that Chagall has thrown into the turmoil. As he himself has been thrown about the world, so his images seem strewn about his canvas.

The bouquets of flowers in his paintings are like gay fireworks in the star-studded sky, the little upside-down huts reeling away from our vision as we are projected into space away from the earth. Man and animal inhabit this eerie landscape. But man only looks like man when he loves. Chagall's lovers lie in tender embrace wrapped in a deep ultramarine shadow while a fish with a man's hand screechily fiddles. The violin, the instrument that most easily touches our emotions and nerves, is always present; the thinness of its notes, a sardonic contrast to the immensity of emotion we experience. This is a man-made sound, pathetic against the "music of the spheres."

Chagall, practically alone among artists, has painted love. He said: "Love is all; it is the beginning of all." He has tried to represent love as the original creative impulse, and the great consolation of existence. He translates into visual terms the yearning of the lovers. He paints the emotional relationship between man and woman. His concept of life, art, and love is a sentimental one. He appeals directly to emotion, by-passing reason. The lovers of Chagall painting, closely, magnetically, protectively tied to each other seem to create a new entity and live in a world of their own, oblivious of the surrounding, cataclysmic, hostile tumult. This privacy of love demands its own garden for landscape. As the original Garden of Eden witnessed man's happiness and fall, so the colour-pulsating bouquets in a Chagall painting are couches for his lovers.

Most of Chagall's paintings are expressions of joy, pleasure, and happiness. In his simple, direct way he knows wherein lies his delight and through himself knows what pleases humanity in general. The arabesque of his drawing, the gay colours, the flowers, the lovers, the angels, the funny animals, the fiddlers, the sky, the stars and the moon are the elements with which he seeks to touch us. They create attractive, gay, poetic, tender associations. We are disarmed and open to the inner power of his art. In front of a Chagall painting we can participate, we can experience.

I could see in the paintings in his studio how his early training and influences show in his work, as they do in the work of all artists. Chagall in his youth retouched photographs; his figures, floating through space, illogically juxtaposed, may stem from the double influence of photomontage and poetic fantasy.

Perhaps more clearly revealed are the lasting influences of the time he spent as an assistant to a sign painter. Signs are paintings on a mural scale. Signs are also signals, abbreviated representations of reality. Their purpose is to arrest, stop, interest, direct, inform our mind. But always the visual representation of an object gives a quicker image than the word for it. A boot hanging outside a shop has a quicker meaning than the word "Bootmaker." We grasp the meaning of a Chagall painting more quickly than we would a poem. After all, a man represented upside down is immediately recognizable but we have difficulty understanding: WVN.

Whatever image he uses, Chagall coats it with the splendour of colour. His paintings have the lavish richness of icons, the Oriental gift of illumination; nothing is too precious to adorn the object of devotion. As one watches him paint, one realizes that his technique is a slow process of enrichment. The thin layers of paint rubbed, scratched, smoothed onto the canvas with brush, rag, hand, or knife, interplay and create iridescence that only a sensual delight in the act of painting can achieve. For Chagall, *matière* is important. His symbols, carelessly painted, would lose their reality; they would stand for generalities; the mark of the artist would be absent.

Chagall said, "Colour is all. When colour is right, form is right. Colour is everything, colour is vibration like music; everything is vibration." His palette of pale-yellow wood is the richest, gayest, juciest, most sensuous palette of any painter. All the colours, the rarest hues, are squeezed out in lavish mounds; one feels the pleasure of squeezing paint.

There is great clutter in this room. Just as in his paintings objects float without any apparent relation, so on his work

tables, pencils, paper, brushes, colours, books are intermingled with palettes, palette knives, ink bottles, and jars. The great easels, the big working tables, the immense canvases leave little space for movement. There is no possibility of contemplating work from a distance. Chagall, painting so close to the huge canvases by necessity, becomes part of them; he seems to paint from within them.

Like a human being, a Chagall painting reveals its rich complexity only if one has lived with it and in it, as the artist had during its creation. One must look at his painting closely to experience its full power. After the impact of the over-all effect, there is the joy of the close-up discovery. In this intimate scrutiny the slightest variation takes on immense importance. We can not concentrate for a long time; our senses tire quickly and we need, after moments of intense stimulation, periods of rest. Chagall understands this visual secret better than most painters; he draws our interest into a corner where minute details hold it, and when we tire of that, we rest, floating on a calm space of colour until the eye lands on a new small island of quivering life.

This ability to concentrate on a small area is particular to Chagall. The minute scratching of the needle on the copper when he etches, the deposits of ink from the thinnest nib when he draws, the slight variations of brush strokes when he paints, are all one pattern. In anything that Chagall creates, the smallest touch, mark, stroke, scratch, has meaning.

More than any other contemporary painter Chagall has tried to put himself into his art. His canvas is like a screen on which he projects in colour the images of his emotional language. By using for his subject matter his own subconscious, he stands revealed for all to judge. Few artists have dared to expose themselves so completely.

Chagall walked almost into the painting on the easel, and said, pointing to a corner of it: "Chemistry—chemistry's the great secret: our blood, our essence, what we are made of. You can see it immediately in a painting, three touches of brush and you can tell what the man is made of. It's like hearing three notes of Mozart; in three notes one senses all of Mozart, this mixture of life and death gushing like a fountain."

Through all his life Chagall's art has changed little. His subject matter has remained, with very slight variations, the same; his manner of applying paint, of drawing, of etching, his way of expressing himself has remained strikingly consistent. There seems to be only one way for him to paint. That inner necessity, that personal signature is one of the first marks of greatness.

The most cosmopolitan of all painters, Chagall left Russia in 1910 for France, later went to Germany, back to Russia, back to Germany, back to France, from France to America, and back to France. He is not a painter rooted in the sources of his art. He is the expatriate who has had to carry his inspiration with him.

We left the studio to go back to the house. It is like a Chagall museum. In every room, on every wall, hang rare early Chagalls miraculously saved from Russia, direct contacts with his youth and the sources of his art. If memory fades, if intensity weakens, he has only to look at his early canvases to be recharged with his own emotional energy.

The intense sunlight of the Midi, broken up by the openings in the closed shutters, hit the tiled floor, bounced and lit each hanging painting from below, a kind of footlight illuminating Chagall's biographical story-telling tableaux. The brooding snow-covered landscapes of his Vitebsk childhood became even more unreal in this gay sunny French house.

Chagall said once in the forties: "The fact that I made use of cows, milkmaids, roosters, and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of any experiences I have known. Every painter is born somewhere. And even though he may later turn to the influences of other atmospheres, a certain essence—a certain 'aroma'—of his birthplace clings to his work."

Chagall was immersed at the crucial formative age of childhood in the intensely naïve and haunting visual world of his Russian-Jewish origin. A sensitive child's mind and imagination were developed and shaped for life by the pictorial drama of religious ritual, the ageless beauty of ceremony and cult, and the revelation of the Bible, but also by the ever-present Russian sense of the fantastic and magical.

The vast spaces of Russia had not been enlightened by culture. When Chagall was born in 1889, Vitebsk was a small provincial town, immersed in a sea of peasant life. The whole animal world was not removed and separated from their life. The peasant felt part of nature's creation.

Naïve art, folk art, children's art are all expressions of our original desire for the supernatural. There is a need in us for make-believe, for illusion, a need for the theatre. Theatre is make-believe; art is make-believe. The sense of theatre, the magic of the theatre is one of the principal sources of art. Chagall has designed many theatre and ballet sets. His costumes and décor for *Aleko*, for *The Firebird* were his paintings transposed into a three-dimensional world, and his paintings are stages for the play of his imagination.

A year after my visit to Vence, I met Chagall again at his daughter's house in Paris. He told me that he was still working on his monumental task of illustrating the Bible, which in 1923 Vollard had asked him to do.

One of the major creative efforts of our time, this illustrated Bible, when it is finally published in 1956, will place Chagall among the greatest etchers. It is one of the ironies of Chagall's life that one of the most vital expressions of his creative life, his etchings and illustrations, are practically unknown. He has etched over three hundred plates of which barely a hundred have been published. By a miracle, a conscientious craftsman hid the Bible plates during the German occupation. Now Chagall, at sixty-five, is finishing the work he started over thirty years ago. For over thirty years, he has lived constantly with the Bible. He is like a tree; his roots are underground in this unseen, unpublished work; the leaves, the fruit, the branches are the colour-drenched canvases that the world knows as Chagall.

This unseen backbone of the creative man explains so much in Chagall's art. It is as though the world saw a film where actors spoke and the sound was cut off. The meaning of Chagall is in the Bible. And again his history proves there has never been great art without faith. Even Renoir, the artist who worshipped the material, the earthly in art, said: "The conception of the divine implies order, hierarchy, tradition," and he complained, even in his day, "Gods are not wanted and Gods are necessary to our imagination."

That day in Paris, when we left Ida's house, we drove through the streets on our way to the engraver's. Chagall kept exclaiming, "Look at the light. Look at the light of Paris; a stone from Connecticut would be beautiful to paint in the light of Paris."

The engraver's atelier was a small two-storied building in a narrow street, far from the vibrations of traffic. Inside, the walls were covered with the prized works that had been produced there. Next to etchings by Léger, Segonzac, or Chagall hung second-rate works. It seemed as though without second-rate art there would be no great art; the abundance of art in Paris, regardless of quality, is a fertilizer to art in general.

The owner of the shop, a young man who was the descendant of several generations of engraver-artists, met us. The know-how, the secrets of his trade were transmitted from father to son; he had grown up in this severe world of black and white. Only in Paris can one still find a few craftsmen with manual ability equal to that of the artist. One of the reasons why Paris has attracted artists is because at some moment (*Continued on page 169*)

WILLIAM KLEIN



FOUR FROM "THREE FOR TONIGHT": Hiram Sherman, Marge and Gower Champion, Harry Belafonte (left to right), are the four-way stretch of talents in this small, engaging revue, now in New York after touring the U. S. Mr. Sherman is the relaxed master of ceremonies; in the second act, he gives an urbane Lecture on Involuntary Reflexes, which the Champions, the brilliant dance team, hilariously illustrate with a series of leaps, bounces, and jerks. (Mr. Champion also directed, with style and crispness, the entire show.) Looking like an extraordinarily handsome panther in an orange velvet shirt, Harry Belafonte sings about a Caribbean fisherman bringing in his catch on an easy day, and leads the chorus (the Voices of Walter Schumann) in a rousing, shouting version of "When the Saints Go Marching In." This "concert-theatre presentation" of Paul Gregory is played, like his earlier productions (*John Brown's Body, The Caine Mutiny Court Martial*) with no scenery, few props. The casualness, the fun, mask the solid structure of talent underneath.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT ... Taxes, the final wrenching calculations leading up to The Awful Truth.... The Saar, still an achy spot in the careful plastic surgery skin of Franco-German relations.... The new Cole Porter show, *Silk Stockings,* a revamp of *Ninotchka,* gladdest and giddiest in the hands of three actors named Lascoe, Belasco, and Opatashu, who play three gently demoralized Russian commissars, Ivanov, Brankov, and Bibinski; in unhappy contrast are two song-and-dance routines apparently rescued from the final inventory at Minsky's.... The faint megalomania of this advertisement, "Wanted for Demolition: Castles," a note of unabashed eccentricity in the British magazine, *Country Life.*

PEOPLE ARE TALKING ABOUT ... The charm of *Marty,* a splendid movie written by Paddy Chayefsky from his television play, reporting, with the accuracy of a tape recorder and the lusty detail of a Hogarth drawing, a week end in the lives of some appealing Italian-Americans in the Bronx.... Elizabeth Enright's *The Moment Before the Rain,* a collection of short stories filled with precise equations of irony and sentiment, with descriptions as sensitive as a painter's, in which a valley is not simply green, but "velvety and many toned, veiled in the distance with a blue like the bloom on greengage plums." ... Another touch of the Far East in pop songs, "I'm a Fujiyama Mama, and I'm about to blow my top," the burden of a song called, naturally, "Fujiyama Mama."... Hakone puzzles, sets of Japanese blocks that build into three dimensional shapes, an elephant, a pagoda, or a pig.... The Angel records by *I Musici,* twelve young Italians playing, like a dozen seraphim, baroque seventeenth and eighteenth century Italian music; their peak performance, four imperishable concertos by Vivaldi.

PEOPLE ARE TALKING ABOUT ... The fun of *Shoestring Revue,* a tiny, antic musical, backed by two pianos and a whizz of new talent, especially Dorothy Greener, who first plays a roller derby team captain, then Medea—the "Disneyland Version." ... "Mr. Wizard," NBC-TV's painlessly instructive science show for children, with no space ships, no Martians, just simple experiments explaining stalactites, the nature of friction, or of radar, the principle of the lever.... The use of antibiotics to fatten turkeys; no miracles here, the drugs merely stimulate appetite, a fact observed by many a virus sufferer hungrily attacking a tray in bed.... *A Little House of Your Own,* by Beatrice Schenk de Regniers, a rare and enchanting child's book, with some of the nostalgic quality of a sugared violet, the point being, of course, that one can have a fine house under the dining table, an umbrella, a blanket, or possibly a paper bag.

PEOPLE ARE TALKING ABOUT ... The Salk anti-polio vaccine, and the full statistical reports due this month on the field tests of its efficiency during last summer's epidemic months.... *The Day Lincoln Was Shot,* a careful hour-by-hour account, by Jim Bishop, an ex-newspaperman, of the events of Good Friday, April 14, 1865, as fascinating as a well sorted clipping file, jammed with big and little facts, some of them as irrelevant as the statement that Mrs. Lincoln, "like John Wilkes Booth, had an astonishing memory for long classical poems," and that, during four months' time, she bought three hundred pairs of gloves.

PEOPLE ARE TALKING ABOUT ... A newsdealer at Grand Central Station who has given up shouting headlines, just yells *Olé* instead.... The Van Gogh exhibit at New York's Wildenstein Gallery; more than sixty paintings, and thirty drawings spanning the entire range of his painting life from The Hague to Paris to Arles.... *American in Italy,* by Herbert Kubly, a vigourous, highly-seasoned account of a Fulbright professor's year in Italy, written on the "landscape with figures" plan, inventive, amusing, and thoroughly un-touristic.... The speculative admiration of a Raymond Massey fan, who, seeing him in the movie, *East of Eden,* remarked affectionately, "I like a nice-lived-in face."



HONEYMAN



MR. DAVID GWINN

The men's news

The double-breasted business suit, revived: More and more, the tailors who make to order tell us, this cut of suit is being ordered for day—here, Mr. David Gwinn's double-breasted suit, custom-made by Earl Benham, in a new British woollen (from Broadhead & Graves), black worsted flannel with a broken-stripe. Mr. Gwinn, who lives in Gladwyn, Pennsylvania, with his wife and four children, is on the board of the Philadelphia Museum of Art. We photographed him here in still another rôle—dairy antiquarian—at the Dairy Museum of the Pennbrook Milk Company, of which he is the president.

Casual evenings, the new idea: Opposite, the easy new shirting-weight jacket that's been developed for don't-dress evenings, to fill the gap between sports jackets (too casual) and business suits (too daytime). Jacket and Tattersall-striped trousers are of Lanella flannel—half cotton, half wool, Mitin mothproofed. Jacket, $38; trousers, $23. Worn with: a button-down-collar shirt, knit tie, patent leather pumps. All: Brooks Brothers.



HORST

The Paris tunic idea: ready American versions

Newest suit of all: the tunic suit—stemming from both Dior and Balenciaga. The long, narrow suit-line has been on its way for three seasons, and here it is at last as full-fledged fashion, ready in America to put on right now. *This page:* The tunic, natural linen, straightly—but not straitly—cut. The black linen skirt, a walkable sliver. About $155. Ready at Saks Fifth Avenue; Sakowitz; J. P. Allen. The new suit-size hat, from Emme. *Facing page:* The tunic suit in light grey woollen, elegant and reedy, the pockets set eye-catchingly low. About $210. Ready at Henri Bendel; Neiman-Marcus; I. Magnin. The satchel bag by Rosenstein, also at Henri Bendel. *Both* suits made by Ben Zuckerman. Shoes, both pages, from Andrew Geller, worn with Munsingwear stockings.



Dior's "A" line: American suit adaptations

A little gentled for America, but clearly new: Dior's "A" line as reflected in these town suits, ready to put on now. *This page:* The "A" line, very articulate in crisp grey worsted, lightly moulded from high-set shoulder to firm skirt-line. About $225. Bonwit Teller; Neiman-Marcus; I. Magnin. The tall pillbox hat, from Emme. *Facing page:* Capital "A" jacket—almost tunic-length, sparsely buttoned; the skirt, continuing the slow slope of the jacket. In navy-blue petit-point woollen, about $250. Saks Fifth Avenue; Filene's; L. S. Ayres. *Both adaptations:* by Ben Zuckerman. The shoes, both pages, from Andrew Geller; with Bur-Mil Cameo stockings.

HORST



Charted: blouse/overblouse news

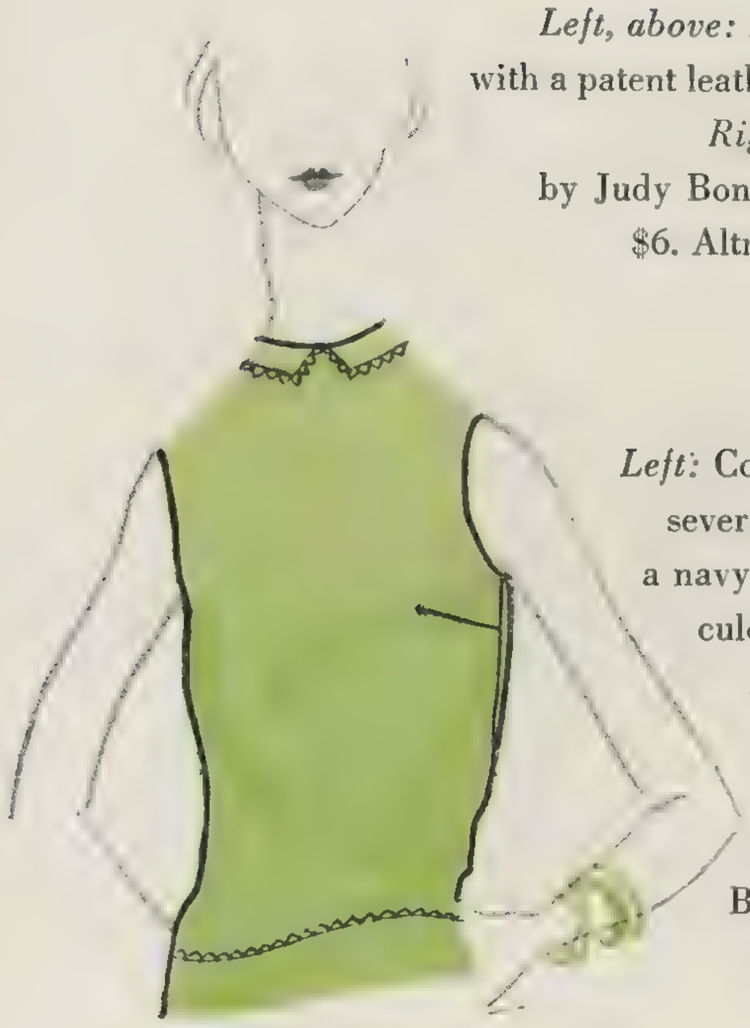




Not likely to keep their fashion influence buttoned up in suit jackets, these blouses. They're so colourful and current (their fashion strength: fresh-cut fabrics, paint-fresh colours) a woman might think of them as 51% of a lively summer wardrobe.

Left, above: A sleeveless overblouse of Springmaid cotton, with a patent leather belt. By Alice Stuart, $4. Bonwit Teller.

Right, above: Blouse to wear as a drawstring jacket, by Judy Bond of cotton-and-nylon (Burlington fabric), $6. Altman; J. W. Robinson.



Left: Could be the fashion strength of several costumes—apply this linen overblouse to a navy-blue suit, perhaps, or grey linen culottes. By Adelaar, of Moygashel linen, $8. At Saks Fifth Avenue; Hutzler's.

Right: An overblouse with a scooped-out neckline, a polka-dot scarf slipped through. By Alice Stuart, of a particularly verdant Dacron-and-rayon, $4. Bonwit Teller; Dayton's.



Left: Points of interest? Breezy collar. Overblouse shape—the hip fitted more closely than the waist. Side-buttoned closing. Surprise lilac: stripes on white Peter Pan cotton. By Adelaar, $7. Lord & Taylor; Hudson's; Frost Bros.

Right: Of pin-striped lilac cotton, a blouse/overblouse one might wear as a jacket— over a white linen sheath dress, for inst. By Pilot, of Galey & Lord cotton, $5. Bloomingdale's; The Broadway.



Left: Wonderful with a white linen skirt,
or with grey flannel Bermuda shorts:
a slash-neck overblouse (with its own belt)
of sheer Irish linen. By Lloyd, $15.
Bonwit Teller; Joseph Magnin.



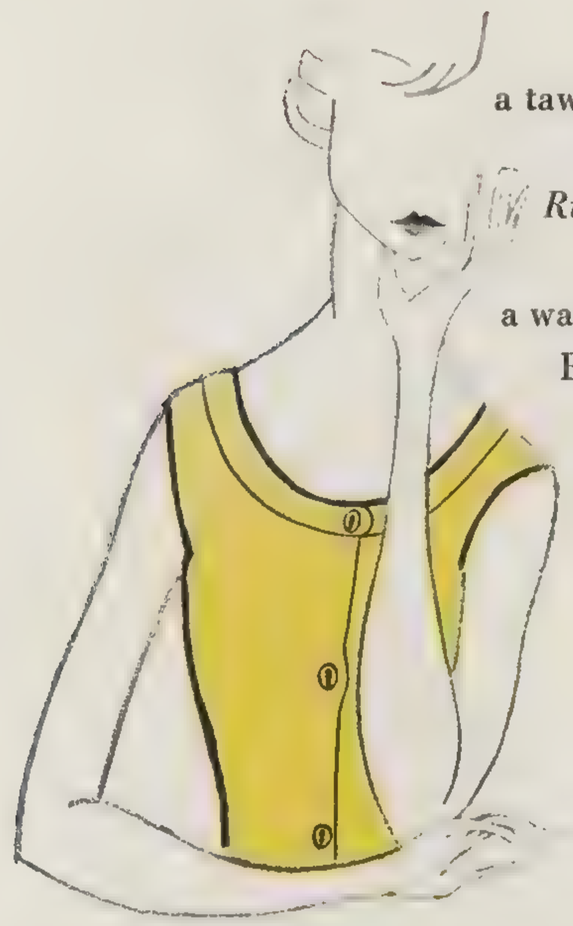
Right, above: An overblouse with a bateau neckline
tied at the shoulders with cotton satin
shoestrings. Smart pulled down over
a slim skirt—or it tucks in nicely.
By Morlove of linen-like rayon, $7.
De Pinna; Woodward & Lothrop.

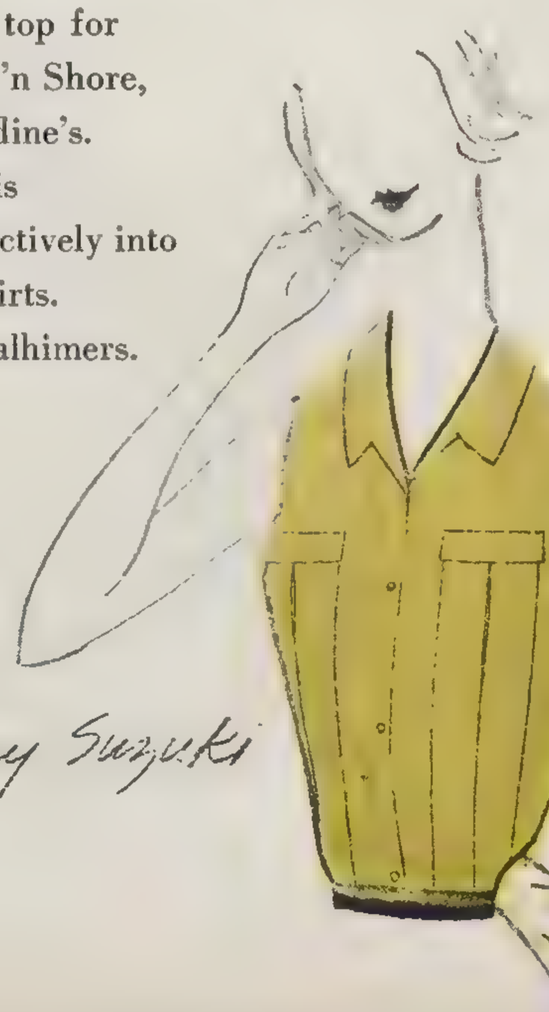


Left: A silk shirt to wear with, say, a deep
rose chiffon skirt for don't-dress dinners.
Or with a flannel skirt, all day. The collar
folds softly, everywhichway. By Sidney Heller,
$14. Saks Fifth Avenue; Harzfeld's.
Right: Cotton satin (blouse news now)
overblouse, straight as a middy,
with an ascot. By Dorothy Korby,
about $6. Peter Pan
Everglaze fabric. Best's;
Himelhoch's; Harzfeld's.



Left: A scoop-neck blouse, an interesting new
colour—pale pineapple. Nice top for
a tawny batik skirt, linen shorts. By Ship 'n Shore,
of linen-like rayon, $3. Altman; Burdine's.
Right: Like a sleeveless bush jacket—this
Pima cotton blouse, that tucks effectively into
a wardrobe of Bermuda shorts, tailored skirts.
By Macshore Classics, $4. Macy's; Thalhimers.
More blouse/overblouse news:
turn to page 166.





Mary Suzuki

Instant print fashion: in Vogue Pattern envelopes

Fashion ready for sewing machines this instant: the new long-line camisole dress, made from Vogue Pattern 8595, wonderful for any number of summer instances—under a cartwheel hat at an outdoor Sunday lunch, say, or on a patio at the cocktail hour. Here, in Dumari Sanforized cotton muslin, striped with tiny pink-blue-mauve flowers. Straw cartwheel from the Pan American Shop; bamboo bracelet by Castlecliff. *Scene:* here and opposite, the Half Moon Hotel in Montego Bay, Jamaica, B.W.I.

VOGUE PATTERN 8595



This season's new misty print, with strong fashion points added via Vogue Patterns: a bodice with a long-line look about it, shirring at the bosom, a wide, pretty neckline. A dress to make now—and to make very much a part of this summer's evening plans. Vogue Pattern 8596, in white Signature cotton voile, Tebilized, feathered in green and cocoa, over a slip (included in the pattern). Jewellery by Richelieu. *Both pages:* pattern back views, yardages, prices, sizes, are shown on page 171.

VOGUE PATTERN 8596

PRIGENT



ON THE IMPORTANCE OF WASTING ENOUGH TIME

By Victoria Lincoln

A little while ago I met a former neighbour from another city.

"Do you remember Sarah White?" she asked me.

"Sort of. After all, she lived between us on Walton Street."

"That's what I thought you'd say. Well, I don't know what came over her, but you wouldn't know her for the same person. She's completely different. She seems to have so much more time, somehow. Anyway, I like her."

"That's nice," I said, vaguely. "Give her my best."

But that night, in bed, I found that I did not, actually, remember Sarah White at all. I only remembered her matching tweed suits and hats, and the awe-provoking tidiness of her house, and her two little girls who were forever being called angrily into the house to do something that they should have done half-an-hour ago.

But I remembered vividly everyone else in that neighbourhood—one of the blessed ones in America where the warmed-over breakfast coffee still performs a vital social function. And I remembered something else, a quality of life that I had forgotten.

"Where did we find all that time?" I wondered. "Well, I suppose our houses looked it. But we had something important, something you shouldn't ever lose. I'm too sleepy to figure it out now . . . but tomorrow . . ."

And the next day, oddly enough, I remembered.

When the doctor who is always behind with his appointments saw me, by some inexplicable accident, precisely on time, and left me with almost a whole unbudgeted hour on my hands, I pulled the list of downtown errands from my purse. And then, deliberately, I put it back.

I went to the Zoo.

For the first time in years, I went to the Zoo without the eager hand of a little child dragging on my arm and the endless questions of a little child swamping my senses. I wandered lonely as a cloud, I sat down and got up again when I felt like it, and it was heaven.

To be sure, the hour was enriched by delightful memories. As I stood before the hippopotamus I was grateful for the echo of a small voice: "Oh, see choo choo train take a bath." But I was even more grateful for the large, heavenly freedom of the moment, the freedom to do nothing but simply exist, like the hippopotamus herself before me, wallowing in her moment of sun and air, without past or future.

And, standing there, I began to understand why I had put my list of errands back in my purse. I began to understand what I had known, long ago on Walton Street, by a sort of happy instinct.

I began to understand the importance of wasting time.

Now let's be clear. When I say "wasting time," I am

not talking about that piecemeal suicide which we speak of with such awful accuracy as "killing time." No, I am referring to that art which all children, alas, know how to practise only too well, and few grownups, alas, remember how to practise at all: the art of spending time with no purpose beyond the enjoyment of being yourself, alive in the present moment.

Of course it is a counsel of perfection that we consider the lilies or become as a little child. Can any mother doubt it who has ever stood, snow-suit in hand, at the foot of the stairs while the school bus honks at the door and the little child above sits, shoe in hand, considering the lilies for all he is worth and practising to perfection that same art which I am now urging us all to recapture?

It is a counsel of perfection; and like all counsels of perfection it is one of limited application. There is no place for the dream between shoe and sock while the bus waits at the door, and somewhere along the way we've all got to learn it.

And still I say, that we have also got to understand and respect what was going on in that holiday between shoe and sock, ill-timed though it was, if we are ever to repay in any significant measure the debt that we owe for the blessing of life.

Let me explain.

Was the child daydreaming? Then he was setting himself apart from all the other animals by that exclusively human occupation, that source of all newness, the pursuit of the ideal. Though he had only become, for the moment, Roy Rogers or Rod Brown of the Rocket Rangers, his mind and his vision of possibility will grow. And, meantime, he was keeping in practice.

Or was he simply dawdling? Then he was still doing something of the utmost human importance. He was being and enjoying himself, as we all must if our society is to have any more meaning than a colony of ants. For, after all, it is our individual diversities which give all moral importance to our integration one with another.

But to be, really to be and to enjoy one's own self, means treating oneself as a friend; and that is something that most of us, once we are grown, are strangely afraid or ashamed to do.

I wonder why so many of us feel that our worst impulses are the truest part of us; that the lying down on the job, and the wandering down the primrose path to a peck of wasted trouble are, somehow, more genuine than the coping and controlling which we are always attempting at the same time and with such a surprising measure of success? Or why we feel that enjoying the pleasanter aspects of our own society is inconsistent with making the best use of ourselves? After all, none of us thinks that the child who is genuinely understood, both for what he has and what he lacks, has less chance at a valuable maturity than the child who is blindly bullied.

But suppose that we have no such fear to overcome, that we are quite willing to make friends with ourselves—do we still remember how? We remember how with others. We should never dream of offering them no respite from the day's hurry but an occasional bout of that inquisitorial probing which we accept, so matter of factly, as the normal method of becoming acquainted with ourselves. Heaven help us, we'd be hard up for friends if we did!

No, with our friends we drink a cup of tea before the fire, or walk out into the garden to look at the tulips. We lay aside our masks; but we do so to show each other not the worst, but the honest best of ourselves. And we do it in the delicious, mutual process of wasting a little time.

We are not blind to the faults of our friends, our real friends. Only, as they show us their honest best we learn that in the last analysis, it is that, and not their faults, which counts with us. And, of course, the things that count are the things that are given a chance to grow.

I remember a party once, long ago, where everyone fell to taking a common acquaintance apart. Everyone but one man, that is. For quite a while, he was silent. Then, suddenly, he spoke: "Sure he's a son-of-a-so-and-so," he said. "What's that against him?"

That's friendship. That's the kind of break we owe ourselves. But to manage it, we have to become acquainted with ourselves; become acquainted as we do with those strangers who eventually become our friends.

And that takes time.

Nor are there rules for the spending of that time, any more than there are rules for making friends—not just being charming, you know, but really making friends. Perhaps you are happy strumming on the piano, or gardening, or taking walks, or simply lying down and looking at the ceiling. One man's boredom is another's delight. The only rule about that time is that we must take it, even if it means letting one or two other responsibilities slide.

It may not be easy at first. As I said, it's a thing that few grownups remember how to do at all. If you find yourself awkward or self-conscious at the start, don't be discouraged. All the arts take practice.

On the other hand, you may find, as one of my friends did, that you need no practice at all.

She retired, a while ago, from an enormously active business position. I saw her at lunch last week.

"I was sure that by now I'd be volunteering for all kinds of committees and stuff," she laughed. "You never can tell, can you?"

"But what do you do?" I asked her. "Mornings, for instance, when everyone you know is working?"

"I read. And I sort of sit, and hum, and look out of the window. Is that awful?"

"Awful to enjoy yourself? To find out, after all these years, who you are and where you fit in?"

"What a lovely excuse!"

But I was dead serious.

"More than that," I said. "Here I go, quoting Emerson again as usual, but I have a hunch that it's 'the only way we can set up the strong present tense against all the rumours of wrath, present or to come.' "

And I still have that hunch. For, if you'll go back and look at your Gospel, you'll see that it's why we were told to consider the lilies in the first place.

Right now, I'm going out for a walk.

GOTHIC FRONT PORCH AT ROSE HILL PLANTATION

ROSE HILL PLANTATION

When Mr. and Mrs. John M. Sturgeon III found Rose Hill Plantation in South Carolina, it was deserted, unfinished, with scaffolding and work-benches perhaps the only witnesses to the passing of some ninety years. Begun by a Scotsman named Kirk (who left all to dart home with the beginning of the War Between the States), it transplanted into the camellia warmth of the Carolinas an architectural style beloved of Queen Victoria: Gothic Revival. The Sturgeons bought Rose Hill in 1946; with a brilliant understanding of its originally flamboyant conception, they began, about four years ago, the sensitive, exact restoration which has made it a romantic tour de force.

All through the house, decorated by Rogers McClelland, styles are mixed with exuberance, unified into the graceful, formal architecture. A thread of charming paradox runs from room to room: in the great hall, a rounded Hepplewhite settee under the bold, free-hanging stairway, rising fifty feet to the dome; on a Regency acajou and rosewood table, the Middleburg Gold Cup, now permanently Mrs. Sturgeon's, holds thick white flowers. Everywhere, like punctuation marks: important wallpapers (the dining room's is historic Chinese paper which once hung in a Piedmontese *palazzo*), rare mantelpieces, great chandeliers, and airy comfort. Mr. Sturgeon works on reforestation, raises turkeys and cattle; Mrs. Sturgeon, a spirited woman with gentle, luminous colouring, entertains a great deal, often cooks for her guests, raises cocker spaniels. (There are quail and deer on Rose Hill and shooting parties in season.) For the gardens, never before planted: only white flowers, crape myrtle, azaleas, jasmine.



GREAT HALL, WITH FREE-HANGING STAIRWAY



MRS. STURGEON'S BATH-DRESSING ROOM

MRS. STURGEON WITH HER DOGS



DINING ROOM WITH HISTORIC WALLPAPER







Instant black fashions: deep-city collection

Here and on the next two pages, a collection of slender black fashions all designed in California—all far removed from the casual fashions on which California designers first made their name. These are the urban, sophisticated day and late-day black clothes that you want to put on instantly (and you'll say that again every day from now to September). *Far left:* For cocktails, evenings, or luncheons in a very smart restaurant; the lightest-you-ever-felt woollen coat, that falls straight and weightless from a shoulder yoke, huge silk bow. By Don Loper, about $100. Lord & Taylor; J. P. Allen. Satin cartwheel: Mr. John. *Directly left:* Dinner sheath of rough silk—both covered and bare, the upper arms sleeved. (Pleasant dinner coat for it: any little pale-blue cardigan.) By Charles Cooper, about $70. At Lord & Taylor; Frost Bros.; I. Magnin. *Right:* The dress that starts life now as a very-late-day or little-dinner dress, and later (under new accessory management and a white cotton coat) could be a hot-city-day dress. A subtly-close sheath, cut in a series of satin-piped V's. By Addie Masters, of Moygashel linen; about $50. At Bergdorf Goodman; I. Magnin.









Instant black fashions *continued*

Far left: A costume that starts a summer day (about noon) under cover of an almost sleeveless, lightly fitted jacket. Minus jacket, the dress emerges a full-blown late-day or evening sheath, with a high square décolletage, and spaghetti straps. (Added maybe, a black organdie stole?) By Pat Premo, of Moygashel linen, $40. Bergdorf Goodman; Woolf Brothers. Straw skullcap, veil-brimmed: John Frederics. *Centre left:* It might save space to say where you *couldn't* wear this—before seven—this black silk shantung sheath, close but relaxed, the bodice carefully tucked. By Marjorie Michael, $70. Lord & Taylor; Frost Bros. A definitely big hat, black velvet: Mr. John. *Near left:* Serene black linen with strategically placed stripes of black velvet (one of those almost-invisible refinements that place a dress later-in-the-day). By Edith Small, $125. Saks Fifth Avenue; Sakowitz. The headband, lightly bowed, is from Sally Victor. *Right:* It looks new and fresh: the sleeveless sheath, double-breasted, with a rather important white collar. Dress, rough-textured silk; collar, white lace. By Helga, about $90. Saks Fifth Ave.; Julius Garfinckel; Neiman-Marcus.





COFFIN

Tweed summer collection—in cotton, linen, silk





City suits designed in California, and all comfortable for the cities with no altitude and no Pacific breezes. *Far left:* Easy-line jacket, touched and tied with white; a skirt with the familiar California walking-pleat. By Spectator Ltd., of black-and-white Pomezia cotton tweed (Italian). About $75. Saks Fifth Avenue; Sakowitz. *Near left:* Short-sleeved suit, the jacket boxed, bowed, and buttoned. By Adele of grey-blue-and-white Irish linen tweed. About $70. Lord & Taylor; I. Magnin. White cotton gloves by Crescendoe, also Lord & Taylor. *Above, left:* Sleek, well-polished-charcoal suit—the result of silk-and-cotton playing at tweed; of a neatly mitred jacket. By Vanguard; about $125, including the white silk blouse. Milgrim; Joseph Magnin. Hat, Mr. John. *Above, right:* Coolly-fitted longer jacket; a miniature notched collar. Suit by Gene Shelly of royal-blue-and-black Herbert Meyer cotton-and-silk tweed (Tebilized). About $120. Saks Fifth Ave.; Neiman-Marcus. Mr. John hat.



Longer hair
custom-fitted

Slow but sure—the *growing* fashion
for coiffures. For someone who saw this coming
months ago—and now has hair as long
as her neck is long—here is news:
a coiffure fitted to the head,
ending in a deep wave that's carefully tailored
to the nape of the neck.
It all looks very simple—but,
as any fine hairdresser knows,
nothing is as difficult to bring off
as a "simple" coiffure. Notice the way
the hair is drawn back, in wide, shallow waves,
and how all of it is draped into the last deep wave;
this takes a sure knowledge of line and contour. A coiffure like this
is truly custom-fitted, must be carefully re-scaled and realigned
to every head-size and face-shape.
Designed by Lilly Daché—who has several plans for longer hair,
all created to celebrate the opening of her new hair salon.
The gilt and pearl-bead tassel earrings, by Nettie Rosenstein at Saks Fifth Avenue.

Brighter mouth,
flowery compliment

"Wait just a second while I put on my lip—(darling!)—stick."
And no matter what dress she's put on for this late-spring evening
(we can't tell, it's effectively blacked out by her appreciative audience),
she could wear, on her mouth, a colour borrowed from early-summer.
This you *can* see: Max Factor's newest, brightest bloom, titled (aptly!) "Crushed Rose."

WILLIAM KLEIN





The fashion figure in an instant: the new corsetry sheath

Every woman who's reached the age of fashion-reason
knows it: her figure's as contemporary as her corsetry.
With one zip of its zipper (at the back),
this new sheath corset puts the body in perfect alignment
with the 1955 silhouette—which is to say,
it moulds a slow, slender, unexaggerated curve from the
top rib to the top of the leg. The waist of the dress
can wander as high or low as it likes
(and new waists do wander), or even vanish completely
(and some new dresses do do without waists).
Any-which-way, the effect is always the same:
a long, slim, sheathed figure.
This: summerweight, of nylon lace with
an elasticized satin back panel and power net sides;
a brassière top that's right
for décolletages deep, wide, or both.
By Lily of France; about $30. Lord & Taylor;
Marshall Field; Bullock's-Wilshire.



New form of symmetry: flower-tinted towels, soaps fragranced to match

Probably the newest (and umpteenth) way to bring the outdoors indoors: these Martex hand towels, made in the tradition of the fine old Irish huck-linen towels—and coloured to blend with the flowers that Morny scented soaps are named for. Towels of linen-rayon-and-cotton, herringbone striped and fringed; 80 cents each. Soaps, scented (reading from the top down) with Verbena, Carnation, Cologne, Rose Geranium, Lily of the Valley, Lavender: $3 for a box of three bath ovals. *All:* Altman; Marshall Field; Burdine's; Neiman-Marcus; shops, page 176.

Instant fashion: under dresses, under peignoirs



FRANCES MCLAUGHLIN



A fresh new kind of lingerie for summer: subject of the four pages here. Most of the froufrou's been swept away for the sake of coolness, for prettiness that's underplayed, fairly tailored. Remaining: the femininity of flowered prints (often misty now, like the new dress prints), of pretty colours, of gentle touches of lace, shirring, fine little tucks, and (in one case, here) a wonderful green satin sash.

Facing page: Left, an abbreviated print nightdress—pink and blue primroses scattered on white nylon tricot. By Luxite, $9. Best's.

Right, a slip of nylon tricot (crystal white over pink), with nylon lace bands crossing under the bosom. This shape: the right lining for high or low summer waistlines. By Vanity Fair, $11. De Pinna; Halle Bros.; I. Magnin.

Pleated kidskin slippers: Andrew Geller.

More flowers: Baccarat & Porthault printed towels.

The furniture (next page, too), by Brancusi.

Sketched right: A cool impression—white and emerald blossoms misted over a dove-grey nylon tricot nightdress. The sash: emerald satin. By Vanity Fair, $17. Saks Fifth Avenue; Dayton's; Rich's.

Erica



Instant fashion:
under dresses, under peignoirs



Sketched at left: A nightdress in a print of blue flowers—profuse, precise, on white nylon tricot. There's a blue waist (the flowers pleated into stripes), pale-blue binding, bow-tied straps. By Carter's, $9. Lord & Taylor; Hudson's; Neiman-Marcus.
Photographed this page, left: White petticoat, pink flowers (arranged in bouquets and pale enough not to show through light summer clothes). It's two layers—a printed layer over white nylon tricot. By John Norman, in a William Winkler fabric, $25. The brassière: white nylon lace, strapless, lightly rounded. By Maidenform, $3.50. Both, Henri Bendel. Brassière, also at The May Co.
Photographed this page, right: New shaping for a pale-blue slip—vertical lace inserts, ending where a new high waistline might begin. There's a wide flounce, also lacy. Nylon tricot slip, nylon lace. By Van Raalte, $15. Altman.

FRANCES MCLAUGHLIN





Photographed above: More costume news in fashion—
matched peignoir, nightdress. Pale-blue
Swiss batiste, printed with fruit blossoms,
laced with lace. Nightdress, $15; peignoir, $20.
By Gotham. Bonwit Teller; Sakowitz.
Pink slippers: Chandler's French Room.
Sketched right: A flowered nightdress, buttercup
yellow and white, and swept clean of everything
but the sunshine. By Munsingwear in acetate
tricot, $4. Altman; The Broadway.



1

2

Spectators: active fashion again

Back in summer fashion-life: white shoe polish—and well worth it. For spectators are back, not for deep country, not for deep city, but for anywhere the life's relaxed and there's a certain amount of dressing—as in Santa Barbara, San Remo. And they're appearing with a casual elegance they haven't had since the thirties. Part of their elegance, much of their new status: due to new placements of colour, new slender-as-town-shoe lines. The new look: wonderful with silk, linen, natural colours, sun.



1 and 2. Buckskin spectators with new colour plots. First, black patent leather heel, rim. Second, navy-blue calfskin back. $43 a pair. By Evins. I. Miller; Neiman-Marcus; I. Magnin.
3. White buckskin with a stacked brown leather heel, a fringed brown tongue. $43 a pair. By Evins, at I. Miller; Dayton's.
4. Classic brown calfskin, white suède. $23. Saks Fifth Avenue.
5. White calfskin with a black patent leather heel. By Newton Elkin. About $25. Lord & Taylor; Sakowitz; J.W. Robinson.



Black, white: brightest young colours in town

Proof that black and white is a young fashion: its prevalence now in junior sizes—here, four pages. **1.** Blazing white tunic-coat with the good, uncompromising cut of a man's topcoat; double-breasted, important; in Stoffel bird's-eye piqué. About $50. Under it, a black linen-like rayon halter sheath. $25. Both by Junior Sophisticates. Bonwit Teller; Sakowitz; I. Magnin. Madcaps little-boy cap: Bonwit Teller. La Tausca earrings. **2.** The pull-over dress (to pull over three seasons, too), of black cotton knit banded like a tennis sweater. By Smartee, about $12. Bonwit Teller; Joseph Magnin. **3.** Living as cheaply as one (*naturally* it's smart): a black cotton square-neck sheath, plus a cotton shirt that tucks in, jumper-fashion; or acts as a belted jacket; or takes a day off. By Sylvia Franklin, in Mooresville fabric, $35. Costume, Ingber bag: Peck & Peck. **4.** The fresh-every-day look of white cotton, black dots, velvet collar. Dress, by Hayette, $23. Dawnelle gloves. *All,* Lord & Taylor. **5.** Indispensable black summer coat (Folker linen-like rayon), that reverses into an indispensable light summer coat of black and white polka-dotted cotton. For every sheath you own. By Rego, $40. Saks Fifth Avenue. *All: in junior sizes.*

COFFIN

2



3



4



5



1. Coat to wear instantly—partly on the grounds of its strict, tidy cut: white piqué Chesterfield, twice pocketed, the traditional collar nylon velvet. By Madeleine Fauth, $45. Madcaps cloche. Both, Saks Fifth Avenue. **2.** To wear? As soon as you get the tissue out of the sleeves: a black textured rayon (Coloray) sheath, striped cotton dickey. By Junior First, $15. Altman. **3.** When you don't dress for dinner, or do dress for a late cocktail party: a black silk dress, the neckline gathered on elastic (makes it easy to shift higher or lower). By Pat Hartly, $30. Saks Fifth Avenue. **4.** To wear (in most sections of the country) from noon on: a two-part costume—tucked white Irish linen blouse; crisp, full, checked cotton-and-acetate skirt. By Carlye, $35. De Pinna. **5.** The print coat—and it could be the most constant coat of your summer: day coat, dinner coat, raincoat. Placed folds of Celanese acetate and cotton damask, black and grey on white; resistant to water, wrinkles—and staying at home. By Jaunty Junior, $55. Best's; Hutzler's; Wanamaker's, Phila. Fownes gloves, Richelieu bracelets, also at Best's. *All: in junior sizes.*

1



2

COFFIN



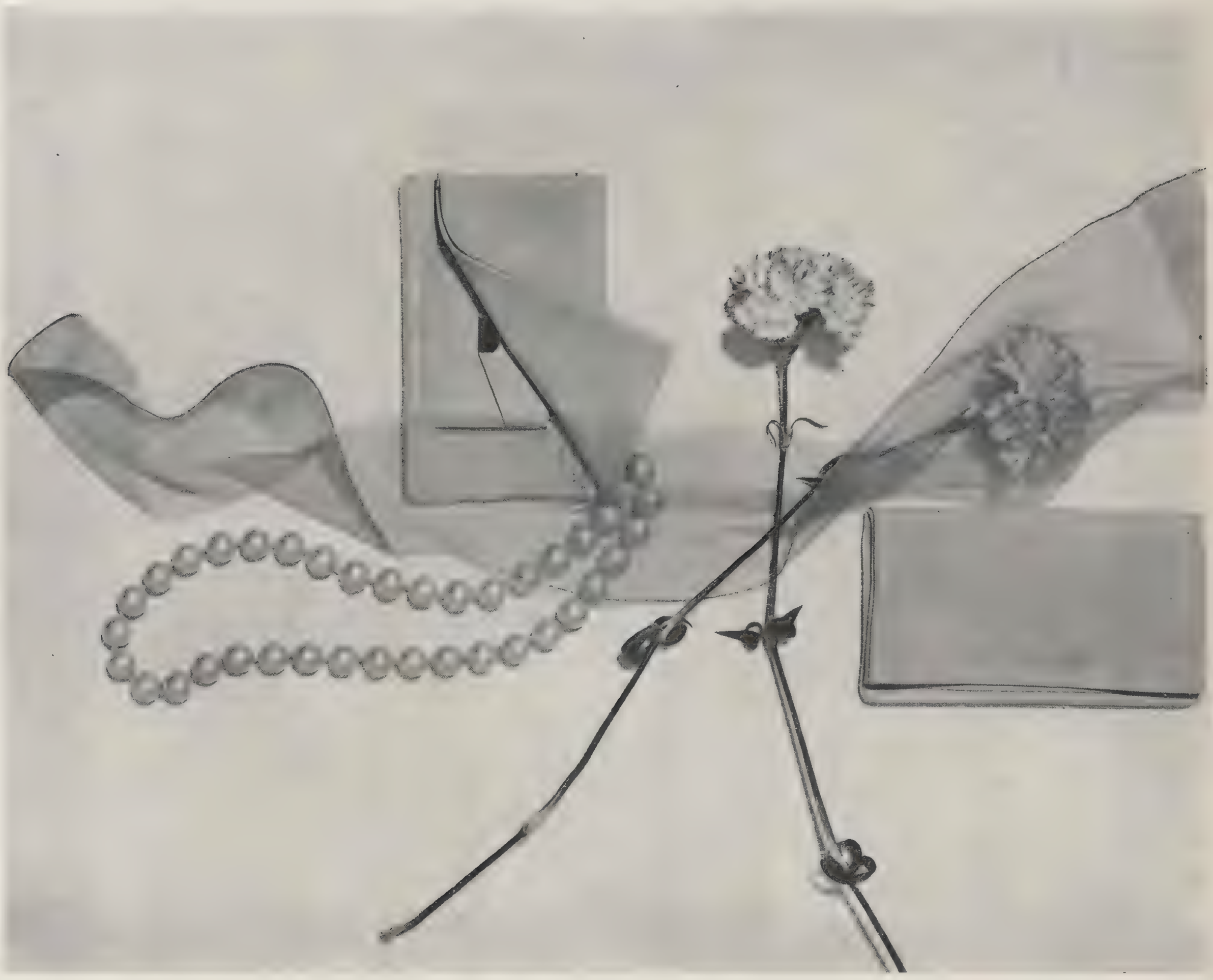
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4







GRIGSBY

Accessories in new amounts

The stocking: three deniers sheerer than any stocking heretofore.
This practically invisible new 7 denier knit—a natural for summer sandals.
The colour: "Fiesta," a rosy beige. By Dexdale, $4.95 the pair. Bergdorf Goodman.

The pearls: 27 inches of them—not a choker, not a rope, but the matinée length
that's fondly remembered, and reappearing now with a new sense of fashion.
These, in pastel colours (Paris colours), meaning more colour now to the costume:
pink pearls, say, with pink-printed linen; yellow with white organdie;
beige with pearly chiffon. Castlecliff pseudo pearls, $10 plus tax. At Bonwit Teller.

The bags: more space than dimensions—kidskin folders, each with an extra little kangaroo pocket.
In yellow, pink, all the current pastels. By Enger-Kress, $5 each; plus tax. Bonwit Teller.

At last ... a make-up that does not change its color under any light



In all the world, no make-up does so much for you as the new Viva Fluid Make-up.

How many times have you applied make-up with the discouraging knowledge that it would not keep its true color...that the moment you exposed it to the brilliance of the sun or to the unkind sharpness of artificial light, the color would show a definite change? And how often have you wished for a make-up with a color that would be unchangeable?

At last, Frances Denney has created that make-up.

Frances Denney calls this discovery "Constant Color." Now you have the assurance that the color of your make-up will not change, will not fade or darken. No other make-up will do this. Only Viva Fluid Make-up contains this exclusive beauty-giving quality that assures you of "Constant Color" under any and all lighting.

And Viva Fluid Make-up does more. The instant you smooth it on, your skin glows with a luminous radiance. This happens because Viva Fluid Make-up reflects light rays. Enriched with Viva beauty cream, this make-up helps to retain the natural moisture so essential for younger-looking skin.

Viva Fluid Make-up is so easy and pleasant to use. It covers the skin with the smoothness of satin and never streaks, never cakes.

In radiant shades, each with "Constant Color," for every complexion. $5.00 plus tax. At fine cosmetic counters, or write Frances Denney, in Philadelphia.

FRANCES DENNEY



Afghanistan: a triggered frontier

BY FROELICH RAINEY

EDITOR'S NOTE: *Dr. Rainey, Director of the University Museum of the University of Pennsylvania and moderator of the* CBS-TV *show "What in the world," is an archaeologist and anthropologist, passionately interested not only in the remains of prehistoric cultures, but in the problems of present-day man. He has studied in widely-scattered areas from Alaska to Ecuador, and is the author of many learned but intensely readable publications.*

Now, for the Grant Foundation, he is studying museum educational facilities here and abroad, with relatively mild field trips on which his wife and daughters, Penelope, fourteen, and Pamela, eleven, can go along. Since Dr. Rainey wrote this account of his exploratory trip to Afghanistan, an archaeological expedition from the University of Pennsylvania has begun further investigation in that country.

Set within a triangle formed by Pakistan, Iran, and the Soviet Union, Afghanistan is one of the most exciting regions in the world not only because of current military strategy but because these frontiers have had such profound effect upon human destiny. Legend, history, and the discoveries of archaeologists point to this area as a nerve centre for cultural change. Here is a historic focal point of invasion. Here, also, many believe, is the birthplace of civilization.

Afghanistan is a kind of Switzerland of Asia, obligated to no one and wholly independent of both sides in the current conflict. (Geographically the comparison is equally good, for the Afghan lakes, mountains, sun, and snow are magnificent.) The people speak a language related to those of Europe (Latin, Germanic, Slav), an offshoot of the language-stock known as Indo-European or Aryan, that still expresses the philosophy of the Western world.

I travelled from Turkey to the Khyber Pass in Pakistan along this mountain barrier searching for the most promising regions for future archaeological research. By jeep and trailer it takes ten days' hard travel from Teheran, the capital of Iran, to Kabul, capital city of Afghanistan. But it's worth it. We reached the frontier on the evening of the fourth day after a break for refitting in Meshed. This "city of fanatics" struck me as one of the most pleasant cities in Iran. In fact it was here that a conviction began to grow. The further one gets from Westernized Asiatic cities the more friendly the people become and the more pleasant the life.

The frontier military post on the Iranian side, at Usafabad, is a kind of Beau Geste, mud-walled fort on the edge of the desert. Evening on the desert is for me always exciting, but to take off from an outpost in Central Asia into the desert, and to drift off several centuries into the past just as night falls is the kind of excitement that is unforgettable. Usually there are bright stars but when there is a high dust, as there was on the night through which we were travelling, it can be as black as the inside of a mitten. Thirty kilometres of no man's land separate Usafabad from the Afghan outpost at Islam Kala and, just when it seemed we must have missed the post, a single tall figure, in what seemed like a long white nightgown, materialized out of the sand, presented a long rifle, and said in perfectly intelligible English, "Passports, please."

Next day we saw no vehicle of any kind during four hours' driving from the frontier to Herat, the first big Afghan city. We passed through lovely, lonesome country, desert, grassy hills, and cheerful streams, much like our Southwest, even to the occasional adobe house. But the big, black felt tents (to deflect the sun's rays) and the pleasant tempo of camel caravans made us realize we had crossed into another century, another world.

Herat from a distance seemed about to smash this illusion by its silhouette of what looked like great factory chimneys rising out of the brilliant green valley. I should have recognized those "smoke stacks" as the minarets of the old Mosque. Only the minarets remain. The domes and the rest of the vast structure are gone. Here is a mediaeval city such as Marco Polo visited. But it was not at all what I expected. It is clean—cool clean streets, clean shops, clean, well-dressed people with no dirty beggars, only quietly curious people with a look of pride and quiet self-assurance which I had seen nowhere in Asia.

Traffic in the streets consisted mostly of two-wheeled carts freshly painted and drawn by fat horses in bright new harness. But the market place was crowded with packed camels, burros, horses, even an occasional bullock. With some surprise, I saw a very dilapidated Chevrolet bus-truck, the Afghan mail just in from Kabul, five or six days' travel to the East.

Herat is ancient Arya, traditionally the birthplace of the Aryan people. No one knows how old it is, but there is a wall about part of the city said to have been built by Alexander, and the vast ruin of an ancient city lies just north of the Alexandrian city. Herat lies in a natural pass through which the mountainous spine of Asia leads into the steppes of Turkestan. Although south of the great divide, it is accessible from Merv, Bokhara, and Samarkand. An eddy in the currents of political intrigue, it has remained outside the spheres of both Russia and Britain, and is equally remote from Teheran or Kabul.

Abdur Raof Fakri Seljuky, the poet-architect who completed Herat's magnificent new mosque in 1951, and his cousin Shamsud-Din Matin, professor of English, were asked by the Governor's secretary to be our guides to the city. I remember the quiet, tree-lined streets, the gardens with their masses of flowers and scented flowering trees, the brilliant new mosque, like a new gothic cathedral in mediaeval Europe, but above all the old Mosque with its Tower of the Holy Men. Here for one brief moment we could live in the time of the Abbaside (750-1258 A.D.) when Muslim civilization reached its culmination. Here was a peace and a kind of philosophical certainty that my generation has long since forgotten. You could feel it in the charming tea chambers of the tower, each with its particular view of gardens or mountains or city; in the eyes of the white-gowned, blue-turbaned, and white-bearded holy men; in the thoughtful friendliness of the men whose guests we were.

Through Shamsud-Din Matin, the interpreter, we could speak, and I am afraid this was my undoing. The conversation was of Persian-Afghan poets and philosophers. I could not even remember the names of the poets for whom all those Iranian streets are named, and in desperation dragged in Omar Khayyám. The faces of our hosts turned blank or pained. Conversation shifted to English writers; William James was good for a brief spell; then I presume also in desperation, our hosts introduced another American writer recently translated—Dale Carnegie and his *How to Win Friends and Influence People.*

Although our conversation left us all feeling the discourtesy of ignorance and the hopeless divide of time and space, we all could join in enjoying the sight of evening spreading over Herat. Most of us in America have forgotten what a city looks like when there is no electric light, no gas for cooking, no coal smoke; only the blue smoke of cooking fires, the golden light of lamps being lit, the sound of horse-drawn carriages, of dogs barking, and the snuffing and moaning of camels.

Herat is, of course, on the point of changing. Later in Kabul, I met an eager young man from Milwaukee who was on his way to Herat to install X-ray equipment in a new hospital. This seemed to me like a beginning of the end. It meant power plants, motor transport, machines, industry, and twentieth-century skepticism. Only if you have been in Herat would you say X ray was a bad thing. It is curious that this—the most isolated, mediaeval, un-Westernized city I have ever visited—is cleaner, healthier, more peaceful, more friendly than any other Asiatic city I know.

From Herat we moved on toward Kabul. The desert of southern Afghanistan is much like a landscape by Dali. It is one of those dreams in which the walls retreat and disappear leaving you floating in space—space in this case dramatized by the jagged red mountains which thrust up through the desert without rhyme or reason. In this dream world there is one sharp reality, the rivers. Somewhere in the desert we were travelling through, near Girischk on the Helmand River, we knew we would find the Americans digging a big irrigation ditch, an advance guard in Afghanistan's technological revolution, the motorized forces of the West preparing to reclaim one of the world's most desolate deserts. We found them much further below Girischk than we expected, their project announced by a big sign in the desert reading "at last."

It was another two days by jeep through Mukur, Gazni, and the Arghandeh Pass into Kabul high in the mountains of central Afghanistan. We climbed from desert to steppe to mountain valley with the spring migration of the nomads—thousands of them with their sheep, goats, camels, and horses in caravans moving upward to new grass.

The ranks of marching nomads gave me an eerie sense of living before the beginning of history in an age we know only from archaeology. The nomads were always there on the frontiers of civilization trading or fighting with the people of the cities along the river valleys, moving like an endless migration of water fowl over the barren foothills and through the narrow passes in a yearly movement as timeless as the seasons. The men are armed, as free men always are, and the women watch the young: the lambs, kids, suckling camels, colts, and infants. Those too young to walk—and this is the very

(Continued on page 162)

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THE MOST TREASURED NAME IN PERFUME

CHANEL



AFGHANISTAN:

A TRIGGERED FRONTIER

(Continued from page 160)

young indeed—are strapped to the backs of camels, horses, or burros. We watched an old and steady camel which bore an infant, a lamb, and a baby camel all lashed to the normal pack of tent and rugs. There are no stragglers. Men and flocks must move ahead of withering grass and disappearing water holes.

In the Ghorband Gorge, north of Kabul, we met one of the chiefs of these nomads with his bodyguard of four young horsemen. He was a handsome elder with a pure white beard, an elaborate turban, a beautifully clean and rich-looking gown of bright blue, a long, handsomely carved rifle and sabre. He and his young horsemen symbolized for me not only Afghanistan but all the independent nomads of the mountainous frontier from the Caucasus to India. We know them to have fought the disciplined Macedonian troops of Alexander, the tough cavalry of the Turks, the best British troops, and still they are neither suppressed nor domesticated.

Once arrived in Kabul, my interest centred around the Kabul Museum, with its two great art collections, one Buddhist, the other Islamic. Between them they make it possible to understand something of the past two thousand years of Afghan history. The record of Buddhist art, architecture, and intellectual life during its expansion from India through the mountain passes into central Asia and China is comparable to, and contemporary with, that of expanding Christianity in the Western world. But to a Westerner and particularly an archaeologist one of the most fascinating and yet unexplained chapters in this history is the origin of Buddhist art, seemingly a blend of Greek and ancient Afghan.

There was a Graeco-Bactrian kingdom established along the mountain frontier in 256 B.C. after the conquest of Alexander. This we know only from scanty history and a large collection of coins found in Afghanistan and Pakistan. The capital of this kingdom, in history and legend, was Bactra on the Bactrian plain called "The Mother of Cities." But the actual remains of this Graeco-Bactrian capital have never been found. It is this pre-Buddhist history which remains to be discovered. Actual written history began with the Alexandrian conquest, but there is every reason for archaeologists like myself to believe that remains of advanced cultures will be found dating back as far as the second and third millennia before Christ.

From Kabul we headed toward Charkar. Low clouds and a cold rain exaggerated the dark and ominous Bululah Gorge descending northward from Shibar. Sheer rock walls seemed to close off the narrow passes as though forbidding any advance into Asia. But at the Shikari-Bamian crossroads we turned up the Bamian Valley, entering an enchanted world. A deep green valley floor, sheer red cliffs and, beyond, brilliant white peaks, contrived the setting for a lost world of the age of Buddha.

Bamian to a Westerner is one of the most remote valleys in the world—eleven days' hard driving from Teheran—and certainly one of the most beautiful. It is the silent, sleeping ghost of two remote civilizations which have determined the character of Central Asia. Ahead of us, two giant, faceless Buddhas, the largest 175 feet high, stood in niches hewn out of the red cliffs. About the beginning of the Christian era Bamian was the famous Buddhist city of cliff dwellers whose twelve hundred chambers housed priests, scholars, artists, as well as administrators and traders, in an eerie sanctuary nine thousand feet above the plain. Some seven or eight centuries later followers of Mohammed dispersed the cave dwellers, cut away the faces of the Buddhas and built the fortress of Gholghola within view of the colossal, disfigured images. Today, the ruined towers of the Moslem fortress, razed by Genghis-Khan, are called Maibaligh (the accursed); a few simple farmers and herders occupy cliff chambers above the Buddhas and the smoke of wood fires incrusts the lovely murals of the Kushan kings.

Once we passed through the Bululah Gorge, the old caravan trail, now a motor road, follows cheerful streams through canyons of fantastic colour, down to the gateway of Bactria. We left Afghanistan by way of the Khyber Pass into the valley of the Indus, going down against the tide of nomads on their way up to summer grass. It is only twelve hours by jeep from Kabul to Peshawar in Pakistan, but in that time we crossed the cold, grim Lataband pass which reminded me of frigid passes in Alaska, the rich tropical valley of Djalalabad, a blistering desert west of Loe Daka, and the barren, rocky hills of the Khyber. Suddenly in a blinding sandstorm on the desert we came upon another encampment of nomads and I felt a sharp sense of time and space condensed.

Across this same desert and through similar sandstorms had passed the Vedic Aryans on their way to India; the Zoroastrian followers of Zarathustra; Alexander's Macedonian troops; highly civilized Buddhist missionaries taking their faith and their learning to inner Asia and China; the cavalry of many Afghan kings; and, most recently, the British expeditionary forces. Who follows? Only one thing is certain. There, always, are nomads and their flocks crossing and recrossing with timeless regularity.

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Instant fashion in black and white

(Continued from pages 96-107)



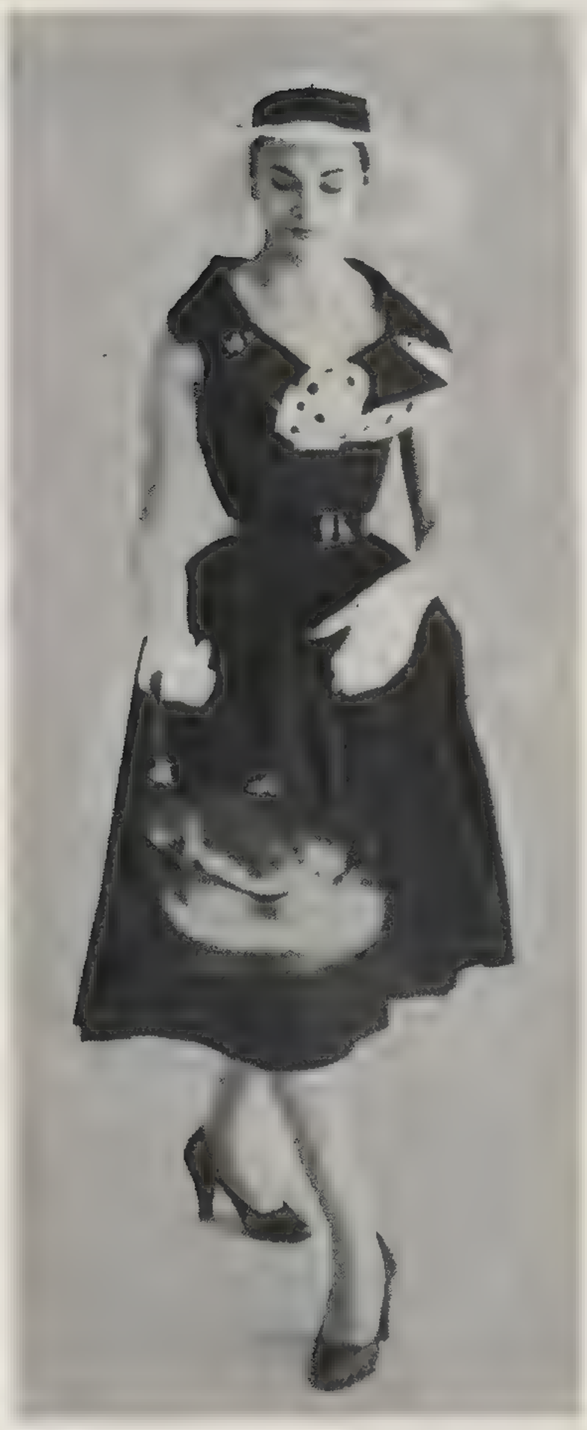
Leading this list: a black petit-point cotton dress to lead off a city-summer fashion list. (And it could take a train out of town on Fridays.) The white here: a white linen choir-boy collar that's crisply bowed—with black taffeta. Notice the skirt: a series of narrow, fagoted bands. By Samuel Winston, in Herbert Meyer Tebilized cotton. $125. At Rosette Pennington. Also, Woodward & Lothrop.



New polka-dot form: satiny black dots on a matte black cotton dress. Nothing to it but the faultless cut of a belled skirt, a bateau neckline, *and* a flexible attitude about the time of day. There's hardly an hour after luncheon when it might not be out—smartly. Wear it with mixed prints: a polka-dot hat and a black-and-white striped bag, together. The dress, by Ben Barrack, in Herbert Meyer cotton. $40. Best's; Harzfeld's.



The shirt-jacket sheath: a black silk shantung sleeveless sheath, under a black and white polka-dot shantung jacket. Here: a black and white kind of smartness to begin a busy day (jacketed); wear much later for cocktails, summer terrace dining (un-jacketed, of course), with a printed chiffon stole. The costume (with an attached cummerbund): by William Fox. $110. Bonwit Teller; Montaldo's.



Instant fashion: now for late-day in town; later, all day all summer. This sleeveless black cotton dress has a notched collar so wide-set that there's a pretty décolletage involved. The look here: very smart for city-country club dining, say, in St. Louis, Washington, Saint-Cloud. The black and white polka-dot scarf is our addition, for one accessory idea. The dress: by Cabana, in Wamsutta Lustercale. $25. Bergdorf Goodman.

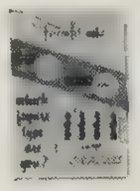


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Right: The overblouse in a new colour—pale pineapple. This has low-set shoulders (good under jackets), a neat bow. In a Burlington fabric of Orlon-and-silk; by Adelaar, $7. Bonwit Teller; Wanamaker's, Phila.

Blouse/overblouse news: continued



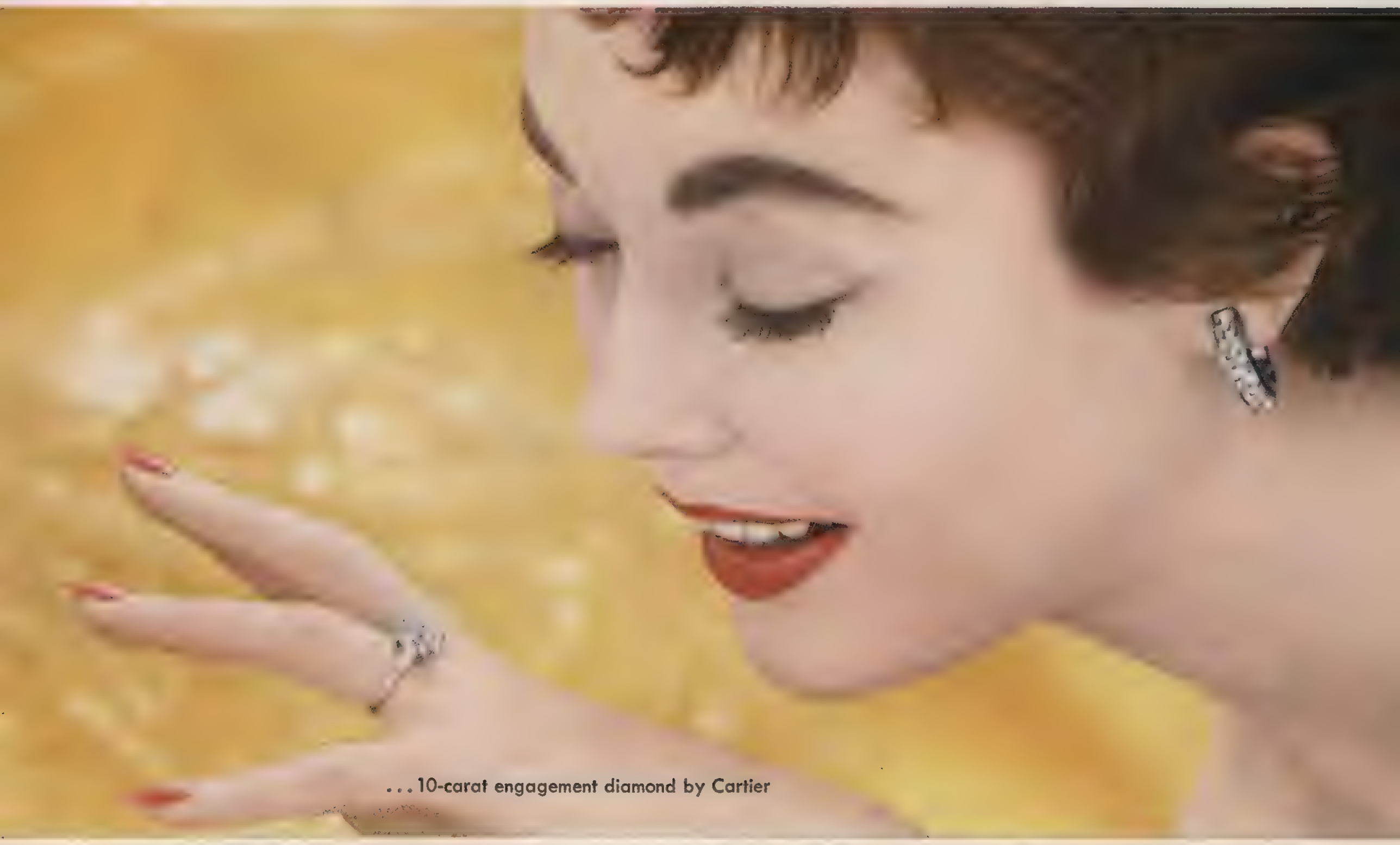
Left: Sleeveless overblouse—fashion pointed at the hipline with a cuff and a pair of low-placed pockets. By Helitzer, in yellow Irish linen, $12. Best's; Famous-Barr.

Below: To tuck in or not—a Helitzer blouse with a fencing jacket look about it (the well-shaped darts at the front do this). In lilac silk-and-Orlon, about $12. Peck & Peck; I. Magnin.



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CHAGALL

(Continued from page 121)

in the execution of a work of art the creative artist needs that skilled manual help. Painters, sculptors, etchers, designers can still find assistance among that élite of the working classes, the master craftsmen.

We went upstairs to a little room where a window opened onto a sunny garden. On a small table, white gauze stretched on a frame screened the distracting view and equalized the light. Chagall took off his vest. In a workman's shirt, he attacked the dull copper plate lying flat on the table. A proof of the plate, hanging on his right, was reflected in reverse in a mirror on his left. In this way he could mentally superimpose the images of the proof and of the plate and know where his hand was, and what he was doing. He picked up a proof and pointed out, using musical terms, "There must be the same black accents everywhere; 're-echoes' that's the word." In the presence of his *chef d'œuvre*, the real Chagall emerged, a great and profound religious painter, in the tradition of Rembrandt.

To be able to see the barely visible scratches, he put on thin-rimmed glasses, quickly hiding them with the vanity of a man refusing to submit to the image of age. Again, as in his studio in Vence, the subtlest nuances acquired meaning. The etcher's needle permits the most precise and minute notations of texture and line. If it were possible to draw the image of a split hair, this would be the medium. The incredible patience that etching requires reveals the obsessive purpose of an artist possessed. The eye and the mind must learn to concentrate fixedly on minute detail, while constantly retaining the over-all grand conception. This mental gymnastic is part of the infinite difficulty of art, the system of checks and balances where the tedium of execution slows down the impetuous flight of creation.

When Chagall finished his morning's work, his last fervent plea, his passionate cue to the engraver, gave the key to his conception:

"It must sing, it must cry; it is the Bible."

Chagall feels that in all true creative effort there is the cry of suffering. Suffering and joy can not be located on a map; they are states of man and within man they are states of the soul.

As we drove back into the heart of Paris he said: "Happy the ones who do not paint." The words of Kierkegaard came to mind: "What is a poet? A poet is an unhappy being whose heart is torn by secret suffering, but whose lips are so strangely formed that when the sighs and the cries escape them, they sound like beautiful music."

For a painter-poet these sighs must be the visual equivalent of beautiful music. Chagall's great gift is literally the power of imagination, the ability to summon and exteriorize on canvas the substance of dreams, the intangible mirages of the mind. The visions of one man's night exposed but undissolved by the light of day are poised as though ready to lodge themselves and live in the dreams of those who set eyes upon them. And see them we must, for the artist knows the human hunger for colour, and the intense jarring colours in a Chagall painting are illuminated signs that arrest our attention. Like a psychologist conducting visual tests, he knows the power of surprise; our senses routinely scanning an expected image are suddenly awakened by the unexpected.

He also knows the power of curiosity, the pleasure of investigating for oneself and the self-confirming, egotistical urge to correct "mistakes." The green woman with blue hair is an apparent flagrant "error" in representing reality, but it is also a visual trap set for us by the wily artist. For while the mind is busily analyzing, transposing, correcting, our interest is held on the canvas and all the while we are experiencing, we are involved.

In his art Chagall submits the poet's inspiration to the discipline of the painter's eye. He realizes that the elements that he puts on canvas must create a solid new entity, a Chagall painting. There are laws of composition, colour, drawing, that are controlled not by rules of aesthetics but by the visual emotional logic of the artist's eye. From the moment an element is put on the canvas every additional object or brush stroke is conditioned by the initial start. Each canvas has its laws and necessities. Each painting is a new system of emotional thought.

Chagall's paintings obey only the laws of his own emotion. He has said: "There is nothing I hate more than intellectuality." He is not the scientific, logical artist who filters and controls his art through carefully selected principles and rules. In Chagall there is a deep spirit of contradiction, a spirit of revolt against imposed conceptions. He reserves for the artist the right to deny and then prove the error of all pre-established assumptions.

The structure of his mind is against all constraint. As opposed to the logical, he establishes the equal rights of the illogical. The ordinary man's reason, presented with the illogical, protectively dismisses it as unimportant; only logic seems a solid base on which to build. Logical reasoning is a step-by-step process; it is a continuity of thought. On the other hand, the illogical is a discontinuity, a break, a jump, as though the cogs of thinking have skipped a notch. That gap, that opening in the solid wall of reason that protects and at the same time imprisons us, is the hatch of escape into another world. Like a flyer bailing out, relying on his parachute to land safely, we, too, when we bail out from reason into the unknown, the unexperienced, pull the rip cord that severs the habits of our mind, trusting them blindly to instinct.

That flight from the solid reasonable ground of reality, the belief that there is something beyond the unknown is creative intuition. The poet, the artist make us leave the ground, and only if we put our faith in them will we experience their vision. We must sometimes act contrary to reason. The great explorers were poets who were sustained by their belief in the existence of the unseen. They had faith, and we, in the presence of art that shocks our reason, must have faith. We must have faith in the sincerity of the artist and in order to experience fully we must let ourselves go, not resist and puncture the images of a poetic world with the pinpricks of doubt. The miracle of art is to destroy doubt.

The great Russian Christian philosopher, Berdyaev, who died in 1948 wrote: "At its source, the creative act is a soaring, a victory over the weightiness of the world," and "The creative act is liberty."

The secret power and greatness of Chagall's art is in the artist's struggle against all the forces that shackle the flight of inspiration and pull man downward. The soaring, floating, running, jumping active images in his paintings are symbols of liberation. They are bodies caught in the act of flight, escaping prisoners momentarily transfixed on the canvas by the illuminating flash of the artist's vision.

The profound lyricism of Chagall's art is in this dynamic conception; for him the image of motion is an image of life. And in motion there is the atavistic childish desire to re-experience pleasure. Chagall tends towards a goal which is no longer the static ideal of form and beauty that for centuries has been the principal object of art. His purpose is to express the longing for the ideal in life. Since man is an idealist, he strives to surpass, to transcend himself. He needs love, he needs faith, he needs religion. In the visionary art of Chagall lies the tangible proof of one man's struggle. The artist taps the deepest memory of humanity, where there lingers, left from the whole long life of mankind, the unseen, the unexperienced, the consciously unknown, blissful images. When an artist tries to bring to the surface those memories, one can judge the man and the artist in the ambition of his attempt. An artist is a man who, feeling this, can express it to make all men in their hearts, souls, and minds feel, know, see that sublime instant of creation when:

"God saw everything he had
made, and,
behold, it was very good."

Berlin letter

BY VICTORIA VON SHACK

West Berlin has a cultural task of the first importance. A sort of permanent Olympic of art, music, and literature, organized by the Western world, seems to be taking place here.

As soon as the blockade of 1948 was lifted, many great actors and playwrights of former times flooded back to Berlin to revisit the city of their pre-1933 successes, and to find again the Berlin public, with its passion for the theatre—not only as entertainment, but as something to discuss afterwards for hours on end. The more complicated the play, the more interested the audience. (Performances of Kafka's *The Trial* and *The Castle*, with their abstract and lugubrious décor, were a sensation.)

Fernand Bruckner, a well-known playwright in France (*Les Criminels, Les Races, Elizabeth d'Angleterre*), returned for good in 1951 as dramatic counsellor for all the government-subsidized theatres of the West Zone. From 1936 on he had lived in Paris, Hollywood, and New York. At present, Bruckner is writing the first German adaptation of *Lorenzaccio*, by Alfred de Musset. In addition to his official position as dramatic counsellor to the subsidized theatres, Bruckner also advises and helps young German authors. I asked him if there were any great talents among these still-unknown writers. He replied, "No, almost none of them is ripe yet. They grew up in the spirit of Nazism and a great deal of time has been lost. We must wait for years still. There is only one Berliner, Klaus Hubalek, of whom one may say that he has formed his own dramatic style. His play, *The Captain and His Heroes*, criticizes severely the suppression of the individual by the military system. It has, incidentally, been adapted for American television."

Elisabeth Bergner, who lives in London, made a glorious return in *The Deep Blue Sea*, by Terence Rattigan, produced here by Leo Mittler. This played in Vienna, Zurich, and in several cities of the West Zone.

Francis Lederer, a Hollywood star for the past twenty-four years and an actor at the Reinhardt Theatre until 1930, returned to Berlin to play the part of Tenace in Roussin's *Nina*. He spoke German with such an American accent that Berliners subtitled the play "An American in Paris."

Oscar Karlweis, born in Vienna, lived in Berlin until 1933, when the Nazis came. Then he settled in Paris, with frequent trips to New York and Hollywood. He is married to Ninon Tallon, the niece of Édouard Herriot. It was she who brought to New York *The Madwoman of Chaillot* and *My Three Angels;* conversely, most of the plays by Tennessee Williams and Arthur Miller produced in Paris were brought over by her. The rôle of Jacobowsky in *Jacobowsky and the Colonel*, which Karlweis played during the war, made him a Broadway star. In Hollywood, he had a great success in the movie *Five Fingers*. This winter he amused all Berlin in *The Teahouse of the August Moon*, by John Patrick. (Karlweis wrote the German adaptation.) An excellent example of American humour, in which the Americans satirize their own faults and weaknesses as occupation forces, *Teahouse* interested the Russians very much—they have asked for the rights from London where it has been an enormous success for months.

In the ten years since the war, the Berlin theatre has become almost completely international, as it was before 1933. Giraudoux is the most appreciated of the French authors: *The Trojan War Will Not Take Place, Intermezzo, The Madwoman of Chaillot* (with an exact copy of the magnificent décor by Bérard created for the American production of this play) have all been successes. This season *Pour Lucrèce* will be given at the Schiller Theatre. Also, Leopold Lindberg (producer of the Swiss film *The Last Chance*) has offered a remarkable production of *Electra*.

Anouilh also figures in the first rank of foreign authors. All his plays have been much applauded here. *Colombe* was very favourably received and *L'Alouette* has had, for over a year, as much success as in Paris. The rôle of Jeanne is played by Hannelore Schroth, a young Berlin actress, and is the greatest triumph of her career.

In 1949, Jean-Paul Sartre visited Berlin for the première of *Les Mouches*. (The play was admirably produced by Juergen Fehling, the "old giant" of the Berlin theatre world.) For Berlin, Existentialism became as much *à la mode* as for post-war youth in Paris. Students and young bohemians dressed "existentially" to express their freedom of spirit. Other plays of Sartre, of Camus, and of Claudel have also been received with great interest.

As for the American playwrights, Thornton Wilder is much liked. We've seen *Our Town, The Skin of Our Teeth* and *The Matchmaker*. Tennessee Williams is a much-discussed author; *A Streetcar Named Desire* and *The Rose Tattoo* have both been produced here. Arthur Miller's *Death of a Salesman* was a particular success.

Nearly all the plays of Christopher Fry have been given here too: *The Lady's Not for Burning, Venus Observed, A Phoenix Too Frequent, A Sleep of Prisoners, The Firstborn.*

Since September, 1950, Berlin has had regularly a Theatre Festival organized with Allied financial aid. Within the framework of this festival, a long series of operas, plays, and ballets has come to strengthen the contact between Berlin and the West.

France has been represented by the *Ballets des Champs-Elysées*, and the *Grand Ballet de Monte Carlo*, and the Pantomime of Marcel Marceau, who is adored by the Berlin public; also by the Théâtre Marigny, the Company of Madeleine Renaud and Jean-Louis Barrault, the Comédie Française. Italy sent the *Piccolo Teatro della Città di Milano*. The U.S. sent us The Ballet Theatre, the New York City Ballet, *Oklahoma!*, and *Porgy and Bess*, which had a great success.

An exquisite production of *La Cenerentola* by the Glyndebourne Festival Opera was given under the direction of Carl Ebert, who has now assumed the direction of the Opera of West Berlin. The Old Vic Theatre and the Sadler's Wells Ballet have also been to Berlin.

Musically, Berlin is critical and free-minded. Besides classical symphonies, the public demands and absorbs modern compositions from all over the world. Both the Berlin Philharmonic Orchestra and the newly constructed RIAS Orchestra are outstanding. (The RIAS Orchestra is mainly composed of the old Berlin *Staatskapelle* whose conductor before the war was Herbert von Karajan.)

At the end of the war, Sergiu Celibidache became the director of the Philharmonic Orchestra, with which he subsequently gave hundreds of concerts. The essential task of this gifted young Romanian-born conductor was to regain contact with the modern musical world, and to present to the really interested Berlin public the modern composers who were suppressed during the Nazi régime.

When Furtwaengler—after a period during which he was forbidden to work—returned as director of the Philharmonic, Celibidache was able to turn over to him an ensemble of high quality. Meanwhile, Celibidache has made for himself a great international career; he still conducts several concerts each season in Berlin.

Since 1953, the Philharmonic concerts have been held in the House of Music, a modern building in the Hardenbergstrasse. Berliners like to reread the score of the concert during the recital; there was recently a public discussion on the question of whether to put out the lights in the concert halls or not. The score-readers were victorious.

Since the war, the Berlin public has become keenly interested in the ballet. Chiefly responsible for this is a woman, the choreographer Tatiana Gsovsky (ex-wife of Victor Gsovsky). She had directed a well-known ballet school in Berlin for twenty years, but it was not until after the Nazi régime that she was able to produce her modern and neo-classical style before the Berlin public. Working with modern painters and composers, she has created some extremely interesting ballets, in Italy and South America as well as in Berlin.

At Buenos Aires, she did the choreography of the ballets "Hamlet" (music by Blacher), "Juan de Zarissa" (Werner Egk), "Romeo and Juliet" (Prokofiev), "Apollon Musagète" (Stravinsky).

At the Fenice Theatre in Venice, her production of "The Idiot" by Dostoevsky was a great success. On this occasion, she worked for the first time with the young French painter Jean Pierre Ponelle, a pupil of Fernand Léger, who designed a surrealistic décor with very brilliant colours. Ponelle also did the décor for "The Red Coat," a ballet inspired by Garcia Lorca, with choreography by Tatiana Gsovsky and extremely interesting music, strongly atonal, by the young Italian composer Luigi Nono. During the last Berlin Festival, and all through this season, the ballet has been so popular that Tatiana Gsovsky may include it in her projected American tour. She will probably go to the States in the autumn of 1955 with the following productions: "The Red Coat", "The Idiot," with music by Henze and décor by Ponelle; the "Prometheus" of Beethoven; and "Hamlet," with music by Blacher, décor by Seltenhammer.

In the art world, there has also been a lively resurgence. Painters suppressed by the Nazis because of their "modernism" reappeared in Berlin, and the first post-War exhibitions revealed a great clandestine activity during the Nazi régime, which is only now being shown to the public. Surrealist and abstract painters were all at once called to the Academy of Arts, which prides itself today on being among the most modern institutions in the world.

Professor Grohmann, the most famous art critic in Berlin, who has just published a magnificent work on Paul Klee (this work appeared this winter in Paris, New York, and England, with five hundred reproductions in colour) said to me:

"Not only the older generation, represented by Karl Hofer and Schmidt-Rottloff, stayed or came back here, but the younger-middle-aged generation preferred Berlin to other big towns in order to obtain a good evolution. We must mention among the painters Theodor Werner, Alexander Camaro, Werner Heldt (who died in 1954), Heinz Troekes, and sculptors Hans Uhlmann, Bernhard Heiliger, Carl Hartung, and Erich Reuter. As for the young artists, their instruction is international."

Modern sculpture and architecture are sympathetically combined in the reconstruction of Berlin. In the Schiller Theatre there is an enor-

(Continued on page 171)

BERLIN LETTER

(Continued from page 170)

mous bas-relief by Bernhard Heiliger which takes up twenty metres of wall space in the hall, while at the Music Hall (Salon) is a mural painting by Theodor Werner nearly twenty metres in length, and an equally large steel sculpture by Hans Uhlmann.

Thanks to the help of English, American, and French cultural agencies, the great international art exhibitions which were private for so long have been reorganized and opened to the Berlin public. Tens of thousands of spectators visited the first exhibitions of contemporary French art.

In the last few years, the Springer Gallery on the Kurfürstendamm has become famous for its exhibitions, stressing modern German and foreign art. The mobiles of Alexander Calder were admired at this gallery, and Max Ernst's exhibition in Germany was also held here. Rudolph Springer, the proprietor, is especially interested in French art. Among his most successful shows have been an exhibition of sculpture by Henri Laurence, and an exhibition of ten young Parisian painters which caused great interest. During the winter of 1954-55, the following young artists will exhibit for the first time in Germany: Anne Bonnet (Belgian); Jacques Danielle (French); Christian d'Orgeix, a young Parisian painter, semi-abstract.

Among the clients of the Springer Gallery are a certain number of young doctors and students who are making collections of modern paintings and paying for them on the installment plan.

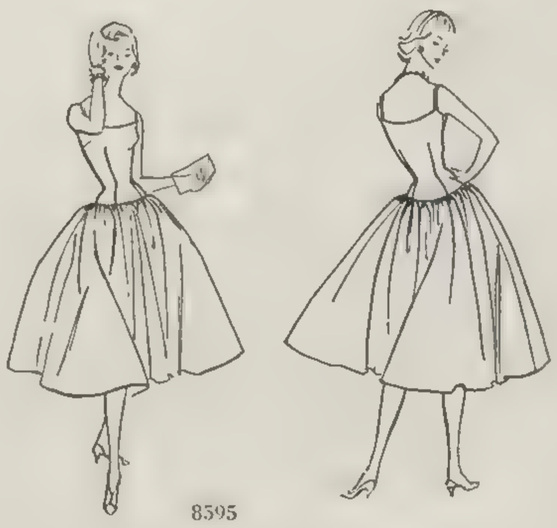
Social life in Berlin is diminished considerably—partly because the diplomatic corps is now stationed at Bonn, and Berlin lacks its prewar international elegance. Berlin society today is composed of industrialists, writers and other creative people, and important men in the medical and scientific worlds. This circle is very cosmopolitan, stimulating, and more interested in world problems than any other group in Germany, but the life of this society has an improvised air. In spite of the very good restaurants and numerous night clubs, people prefer to receive in their own houses. One does not meet to go dancing, but to discuss international affairs.

VOGUE PATTERNS

(Back views, sizes, yardages of the dress patterns shown on page 132-133)



Left: Vogue Pattern 8596 includes plans for both an airy summer late-day dress, and a full slip to wear under it. Sizes 10 to 18 (28 to 36). To make the dress in size 16 (34), 6½ yards of 39" fabric will be required. To make the slip, 4¾ yards of 50"-wide fabric will be needed. 75c.



Right: Vogue "Easy to Make" Pattern 8595. A dress with a new long-line camisole top, a wide skirt gathered on the lowered waistline; pretty in a misted print. Sizes 10 to 18 (28 to 36). To make it in size 16 (34), 4⅜ yds of 35" fabric needed. 75c.

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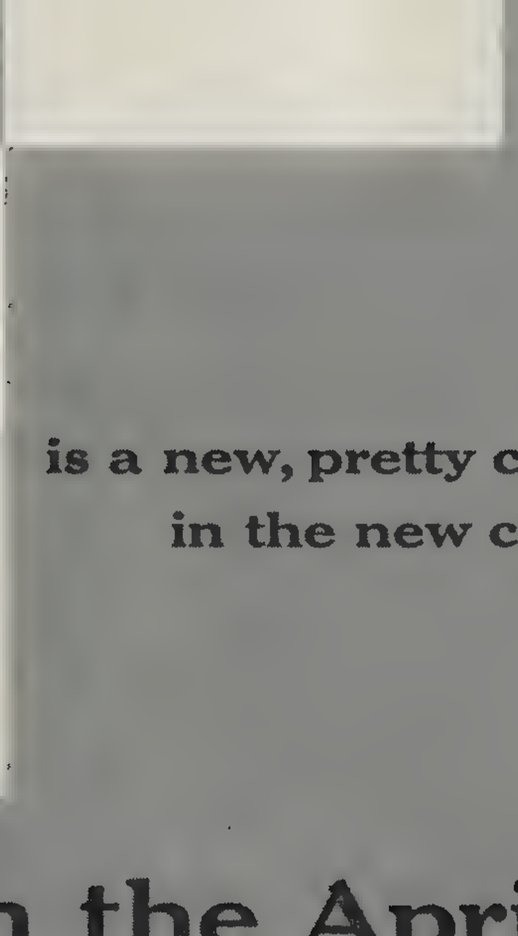
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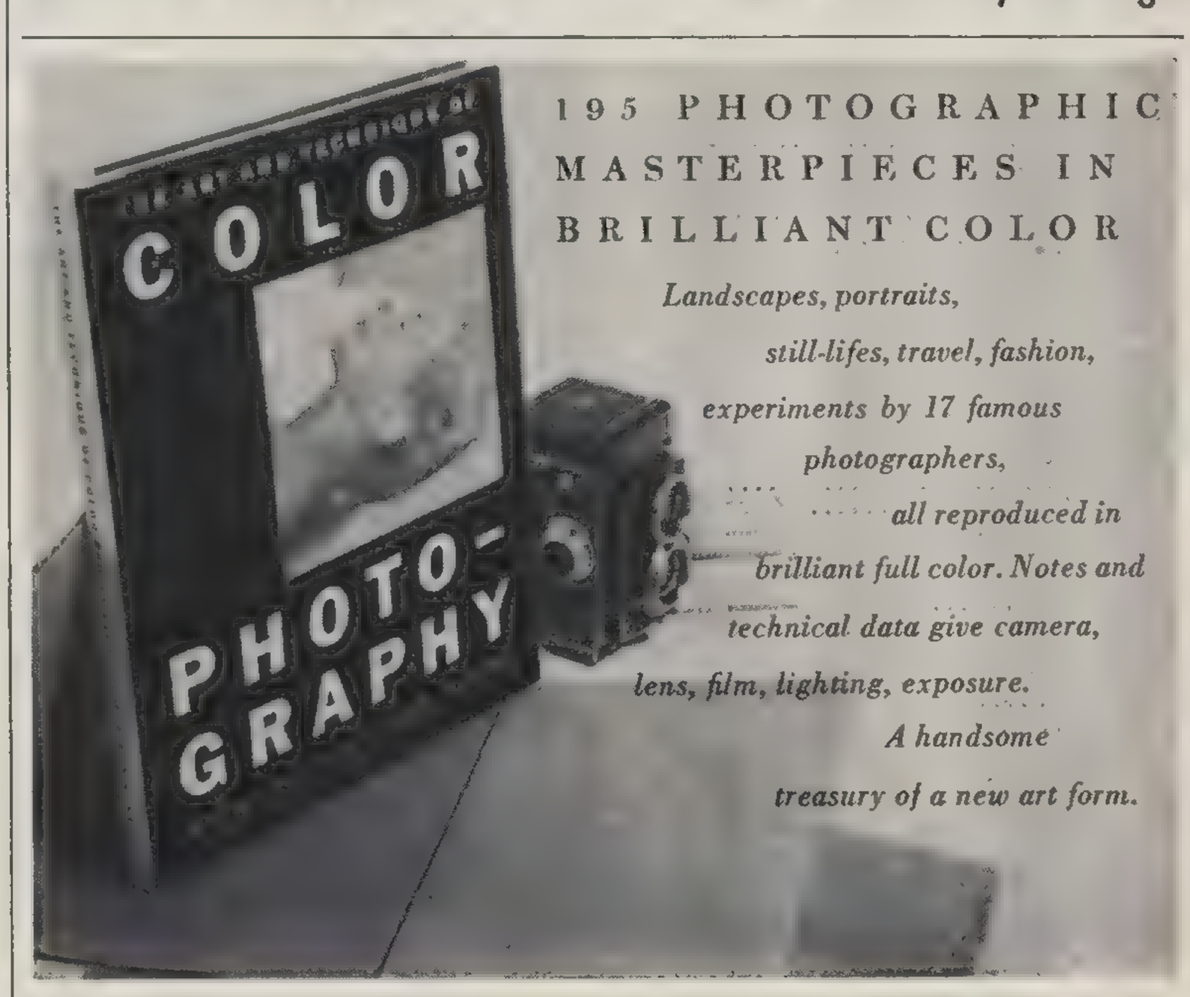
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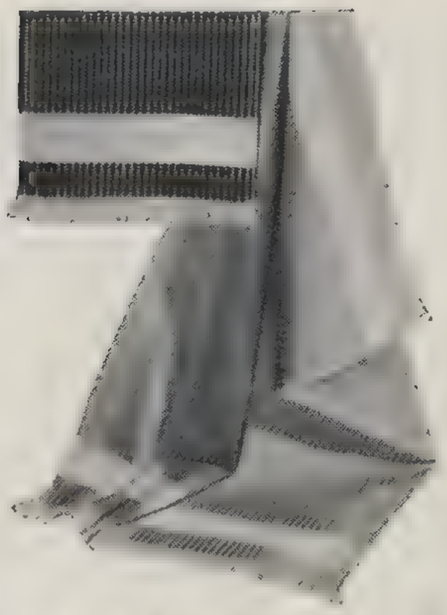
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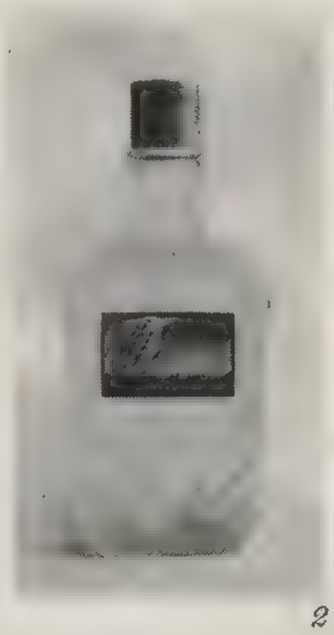
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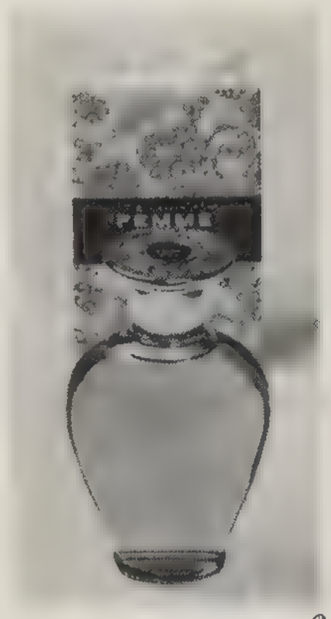
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Grand Rapids, Mich. .....Yager's
Greenville, S. C. .....Halfacre-Osborne
Hartford, Conn. .....Ethel Jacques
Houston, Texas .....Everett Buelow
Indianapolis, Ind. .....Laura Martin
Jackson, Miss. .....The House of Overton
Jamaica, N. Y. .....J. C. Clayton
Lubbock, Texas .....Godwin's
Memphis, Tenn. .....Levy's
Milburn, N. J. .....Suburban Shop
Milwaukee, Wisc. .....T. A. Chapman Co.
Minneapolis, Minn. .....Harold, Inc.
Mount Vernon, N. Y. .....Sylvia Nechis, Inc.
Nashville, Tenn. .....Rich, Schwarts & Joseph
New Orleans, La. .....Fashion Post
Norfolk, Va. .....Nicholson & Marks
Oklahoma City, Okla. .....Peyton-Marcus Co.
Omaha, Neb. .....J. L. Brandeis
Peoria, Ill. .....Block & Kuhl
Phoenix, Ariz. .....Goldwater's
Pittsburgh, Pa. .....Kaufmann's
Portland, Oregon .....Meier & Frank
Salt Lake City, Utah .....Raymond's
Washington, D. C. .....Woodward & Lothrop
White Plains, N. Y. .....L. A. Schulman
Wilkes-Barre, Pa. .....Hollywood Shop
Winnetka, Ill. .....Frances Heffernan
Worcester, Mass. .....Ulian's
York, Pa. .....Jack's

COSMOPOLITAN CALIFORNIANS

Most of the fashions shown on pages 24-29 can be found at the following fine stores.

Abilene, Texas.....Ernest Grissom's
Atlanta, Ga......J. P. Allen & Co.
Beaumont, Texas
White House Dry Goods Co.
Boise, Idaho .....Carroll's
Chicago, Ill. .....Bramson's
Colorado Springs, Colo......Kaufman's
Dayton, Ohio.....Billy Lewis, Inc.
El Paso, Texas
Popular Dry Goods Co.
Eugene, Ore. .....Kaufman's
Fort Worth, Texas.....The Fair
Fresno, Calif. .....Bruckner's
Houston, Texas.....Sakowitz Bros.
Kansas City, Mo......Woolf Bros.
Los Angeles, Calif......I. Magnin
Lubbock, Texas .....Dunlap's
New Orleans, La......D. H. Holmes Co.
Phoenix, Ariz. .....Goldwaters
Portland, Ore......Meier & Frank Co.
Salt Lake City, Utah.....ZCMI
San Antonio, Texas .....Frost Bros.
San Diego, Calif......Hafter's
San Francisco, Calif......I. Magnin
Seattle, Wash......I. Magnin
Spokane, Wash. .....Carroll's
St. Louis, Mo......Stix, Baer & Fuller
Stockton, Calif. .....The Brown House
Syracuse, N. Y......Flah & Co.
Tacoma, Wash......Lou Johnson, Inc.
Tucson, Ariz......Albert Steinfeld
Washington, D. C.
Julius Garfinckel & Co.
Yakima, Wash......Lou Johnson, Inc.



On this shelf, a spring tonic for complexions. Four formulas have been worked out by Velo-Derma with these good intentions: improving the clarity of the skin, enhancing its freshness. For flawless cleansing, there is Cream 777. This is followed by Duo Lotion, a milky pink freshener that clears the skin of excess cream without drying it. Seven drops of Lotion 770 are enough to supple the skin, give a transparent look under make-up. For an overnight treatment, Texture Cream is richly endowed with lubricants to maintain the complexion's smoothest texture. Altman.

Discoveries in beauty

Below, left: Beauty by the brush—that's the technique of Merle Norman's Mira-Col masque. The peach-coloured liquid is swiftly brushed over the face and neck. The skin responds with a pleasant, tingling sensation for a minute or two. And, while the masque dries, the complexion is firmed and smoothed. This stimulating masque is one of three basics in Merle Norman's complexion care: a creamy cleanser and a powder base complete the routine. Information about this skin care and flattering make-up may be had from a specially trained consultant. For your nearest consultant, write to: Merle Norman, 9130 Bellanca Avenue, Los Angeles 45, Calif. *Below, right:* Beauty trick for prettier eye make-up—dust face powder lightly over the lids, the lashes. This *mat* base keeps eye shadow prettily in place, gives lashes a fuller, longer look when mascara is applied. The eyelash make-up: Max Factor's Brownish-Black, a subtle dark colouring. Macy's.





MIEHLMANN





this slim compact from England

by **Stratton**

now has matching lipstick case and pill box...

Posy-gay with porcelain-look cover, these well-made accessories bear the stamp of flawless English craftsmanship. The compact has an ingenious inner lid which opens automatically, sparing fingernails.

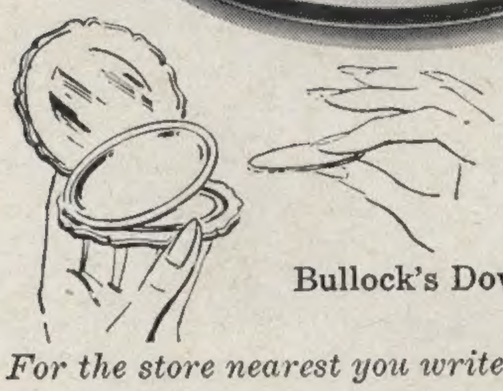


Lipstick case, about $1.25

Corona compact, about $4.00

Pill box, about $1.75





at Lord & Taylor, New York;
Harzfelds, Kansas City;
Bullock's Downtown, Los Angeles • Bullock's Pasadena

For the store nearest you write—**Stratton of London**
385 Fifth Avenue, New York, N. Y.

Handkerchiefs of the Month *



DELIGHTFUL MINIATURES of sentimental bouquets... exquisitely hand printed on generous squares of beautiful batiste by Burmel's master craftsmen. Taped borders and hand rolled hems put the finishing feminine touch to these versatile accessories, so fine to have or to give. About 50¢ at leading stores ...be sure to look for the Burmel label.

Burmel
hand-printed handkerchiefs
New York
Reg. U.S. Pat. Off.

THE FLOWERY DÉCOR ON PAGE 146: SHOPPING GUIDE

Martex flower-tinted towels and Morny soaps may be found at the following shops:

Albuquerque, N. M...Kistler, Collister & Co.
Atlanta, Ga.....Davison, Paxon Co.
Beverly Hills, Calif.....J. W. Robinson Co.
Birmingham, Ala...Loveman, Joseph & Loeb
Columbus, Ohio....The F. & R. Lazarus & Co.
Corpus Christi, Texas.....Lichtenstein's
Denver, Colo.....The Denver Dry Goods Co.
Detroit, Mich.....The J. L. Hudson Company
Los Angeles, Calif.....J. W. Robinson Co.
Louisville, Ky.....The Stewart Dry Goods Co.
Minneapolis, Minn.....L. S. Donaldson Co.
Newark, N. J.....Hahne & Co.
Orlando, Fla.....Dickson & Ives, Inc.
Pittsburgh, Pa.....Joseph Horne Co.
Philadelphia, Pa.....John Wanamaker
Rochester, Minn.....L. S. Donaldson Co.
St. Louis, Mo.
Scruggs-Vandervoort-Barney, Inc.
San Antonio, Texas.....Joske's of Texas
San Diego, Calif.....The Marston Co.
San Francisco, Calif.....City of Paris
Washington, D. C.....Julius Garfinckel & Co.

The Martex towels may also be found at these shops:

Asbury Park, N. J.....Steinbach Co.
Austin, Texas.....E. M. Scarbrough & Sons
Baltimore, Md.....Hochschild, Kohn & Co.
Berkeley, Calif.....J. F. Hink & Sons
Binghamton, N. Y.
McLean's Dept. Stores, Inc.
Bismarck, N. D.....A. W. Lucas Co.
Boston, Mass.....Wm. Filene's Sons Company
Brooklyn, N. Y.....Abraham & Straus
Buffalo, N. Y.
Adam, Meldrum & Anderson Co.
Charleston, S. C.....Kerrison's
Charlotte, N. C.....J. B. Ivey & Co.
Cincinnati, Ohio.....The John Shillito Co.
Cleveland, Ohio.....The Higbee Company
Danbury, Conn.....John McLean, Inc.
Dayton, Ohio.....The Rike-Kumler Company
Decatur, Ill.....Linn & Scruggs Co.
Des Moines, Iowa.....Younkers
Elmira, N. Y.....S. F. Iszard Co.
Fort Worth, Texas.....The Fair
Galveston, Texas .....Eiband's
Germantown, Pa.....C. A. Rowell
Glendale, Calif.....H. S. Webb & Co.
Greenwich, Conn.....D. W. Rogers Co.
Holyoke, Mass.....A. Steiger & Co.
Houston, Texas.....Sakowitz Bros.
Huntsville, Ala. .....Dunnavant's
Indianapolis, Ind.....L. S. Ayres & Company
La Crosse, Wis.....E. R. Baron Co.
Latrobe, Pa.....S. R. Reed Co.
Long Beach, Calif.....Buffum's
Lynn, Mass.....T. W. Rogers Co.
Meadville, Pa.....John J. Shryock Co.
Monroe, La.....Masur Bros.
Nashville, Tenn.....Cain-Sloan Co.
Oakland, Calif. .....Kahn's
Oklahoma City, Okla.....Kerr's, Inc.
Omaha, Neb.....J. L. Brandeis & Sons
Oneida, N. Y.....Miller Dry Goods Co.
Pacific Grove, Calif.....Holman's Dept. Store
Palo Alto, Calif.....Walster's
Pasadena, Calif.....Bullock's Pasadena
Passaic, N. J.....Weschler's
Paterson, N. J.....Meyer Bros.
Pawtucket, R. I.....Shartenberg's, Inc.
Peekskill, N. Y.....John R. Jones Store
Portland, Ore.....Meier & Frank Co.
Portsmouth, Ohio.....Marting Bros. Co.
Potsdam, N. Y.....Lewis & Co.
Poughkeepsie, N. Y.....Wallace Company
Quincy, Mass.....Sheridan's, Inc.
Red Bank, N. J.....Steinbach Co.
Richmond, Va.....Thalhimers
Rochester, N. Y...Sibley, Lindsay & Curr Co.
Sacramento, Calif.....Weinstock Lubin & Co.
St. Petersburg, Fla.....Willson Chase Co.
Salt Lake City, Utah.....Z.C.M.I.
San Jose, Calif.....Hale's
Santa Ana, Calif.....Buffum's
Santa Barbara, Calif.....Trenwith's, Inc.
Schenectady, N. Y.....H. S. Barney Co.
Scranton, Pa.....Scranton Dry Goods Co.
Springfield, Mo.....Heer's
Syracuse, N. Y.....Dey Bros. & Co.
Toledo, Ohio.....Lasalle's
Trenton, N. J.....Nevius-Voorhees
Tulsa, Okla.....Seidenbach's, Inc.
Waco, Texas.....Goldstein-Migel Co.
Wallingford, Conn.....Cahills Dept. Store
Waltham, Mass.....Grover Cronin, Inc.
Wichita, Kansas.....Innes
Wilkes-Barre, Pa.....Isaac Long
Youngstown, Ohio.....G. M. McKelvey Co.

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